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UMCS
MARIA CURIE-SKLODOWSKA UNIVERSITY

INSTYTUT NAUK O KULTURZE

Children of the Night

INTERNATIONAL DRACULA CONGRESS

UNIVERSITAS NAPOCENSIS
PRESA UNIVERSITARĂ CLUJEANĂ
ROMANIA
PRESA UNIVERSITARĂ

April 16-18, 2021
Virtual event

www.dracongress.jimdofree.com

Referenţi ştiinţifici:

Conf. univ. dr. Marius-Mircea Crişan

Conf. univ. dr. Georgeta Moarcăs

ISBN: 978-606-37-1121-3

Tehnoredactare computerizată: Hans Corneel de Roos

Coperta: Hans Corneel de Roos

Universitatea Babeş-Bolyai
Presa Universitară Clujeană
Director: Codruţa Săcelean
Str. Hasdeu nr. 51
400371 Cluj-Napoca, România
Tel./fax: (+40)-264-597.401
E-mail: editura@ubbcluj.ro
http://www.editura.ubbcluj.ro

"Children of the Night"

International Dracula Congress

(virtual event)

April 16-18, 2021

Book of Abstracts

Edited by Magdalena Grabias,

Hans Corneel de Roos and Florin Nechita

Presa Universitară

2021

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FOREWORD

We have great pleasure in presenting this book, which provides an overview of the proceedings of the 2021 “Children of the Night” International Dracula Congress. Due to the pandemic and numerous restriction policies connected to it, this year’s event was held online. Despite many concerns about this novel and necessity-imposed form, we managed to gather seven keynote speakers, 35 plenary speakers and 50 listeners connecting with us from the most remote parts of the globe. Apart from the most engaging and intellectually stimulating academic debates, the congress offered screenings of three short films—two student productions made by young film makers from Design and Creative Industries Programme at Universiti Brunei Darussalam: *Haunted* by Farhan Nizam and *The Phone* by Haziq Salas, as well as *Poster Boy* written by Steve Blacker and directed by the acknowledged London-based film maker Neil Monaghan.

We would like to express our deep gratitude to everyone who joined the Congress and contributed to making this year’s event so satisfying and enjoyable.

Magdalena Grabias, Hans Corneel de Roos and Florin Nechita



In Brașov, in October 2018

THE ROOTS OF TODAY'S CONGRESS—GREETING ADDRESS BY HANS DE ROOS

London April 2012 | Dublin March 2013 | Romania November 2013

The roots of the "Children of the Night" Congress series go all the way back to the Bram Stoker Centenary Conference in London, April 2012, where I met with Dacre Stoker, Elizabeth Miller, Marius Crișan, William Hughes (then at Bath Spa University), Sam George, Clive Leatherdale and other *Dracula* scholars. One of the results was that I visited Marius in Timișoara in Autumn 2012, another one was a cooperation with Dacre for the *Dracula Travel Guide*. In March 2013, I met with Dacre in Dublin, and was introduced to Jarlath Killeen and other staff members of Trinity College. In November of the same year, I travelled through Romania together with Dacre to promote our planned *Dracula Travel Guide*, and met, among others, with Daniela Diaconescu, co-founder and vice-president of the Transylvanian Society of Dracula (founded in 1991).



Dracula Workshop / BBEC, Timişoara, June 2015

Another important event was the BBEC Conference, organized by Marius Crişan and his colleagues of West University Timişoara in June 2015. Here, I met Marius and William Hughes again, and teamed up with Magdalena Grabias of Maria Curie-Skłodowska University, Poland. On the photos, we also see Nancy Schumann, Duncan Light, Kaja Franck and Kristen Bone. The organizational model developed by Marius became one of the foundations of the later COTN conferences.

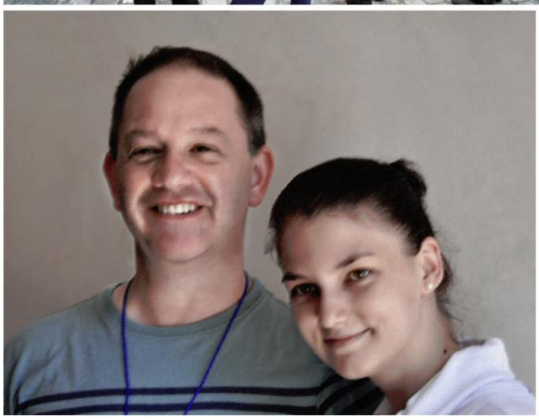














IVFAF, May 2016, Sighișoara

A further source of inspiration was the IVFAF Festival and Conference in May 2015 that I attended as a speaker, together with Dacre Stoker. This event had a smaller and more informal set-up. Stella Louis from Paris was one of the presenters there; at our 2021 International Dracula Congress, we welcome her as a speaker and moderator.



Brașov, May 2016 | TCC Lapus Aug.-Sept. 2016

After the IFVAF Festival, I travelled to Brașov to meet with my old friend Andreea Vechiu (pun intended: "Vechiu" means "old".) While staying in town, I received a message from Florita Nechita, Lecturer at the Transilvania University of Brașov. We met, and Florin offered his cooperation for future academic gatherings related to *Dracula*. He invited me to be a photo teacher at his planned Transylvania Creative Camp in Târgu Lăpuș, in the North

of Romania, in August/September 2016. This turned out to be an extremely intensive “immersive” week-long event with a large group of Japanese, Italian and Romanian students, during which Florin demonstrated his considerable organizational skills. The photo gallery shows some of the instructors and students.

















Fourth World Dracula Congress, October 2016, Dublin

Meanwhile, the Transylvanian Society of Dracula had engaged me as the Acting Editor of *Letter from Castle Dracula,* its official bulletin. As the Society would have its 25th anniversary in 2016, I took the initiative to continue the tradition of the World Dracula Congresses organized by the TSD since 1995. Thanks to my contact with Jarlath Killeen, Trinity College agreed to host the event. Two colleagues from the BBEC Dracula Workshop stepped in now: Kristen Bone and Magdalena Grabias. The cooperation with Kristen was short, with Magda long—and it is still very alive! When Kristen dropped out and the organizational input from the TSD mother chapter in Bucharest started faltering, a good deal of the work was shifted to Magda’s shoulders. Her talent and energy contributed to the great success of the Dublin conference and the continuity thereafter.

In the photo gallery, we see various friends who participated in the later “Children of the Night” Dracula Congress in Brașov, such as Marius Crișan and Victoria Amador, or have joined today’s virtual event, such as William Hughes, Clemens Ruthner, Duncan Light and Nancy Schuman. Here, the first edition of the costume contest took place, with Sharon Spendley as the winner with her ‘fangtastic’ Anna Valerious outfit.




Fourth World Dracula Congress Dublin 2016
Photo: Hans de Roos, 2016

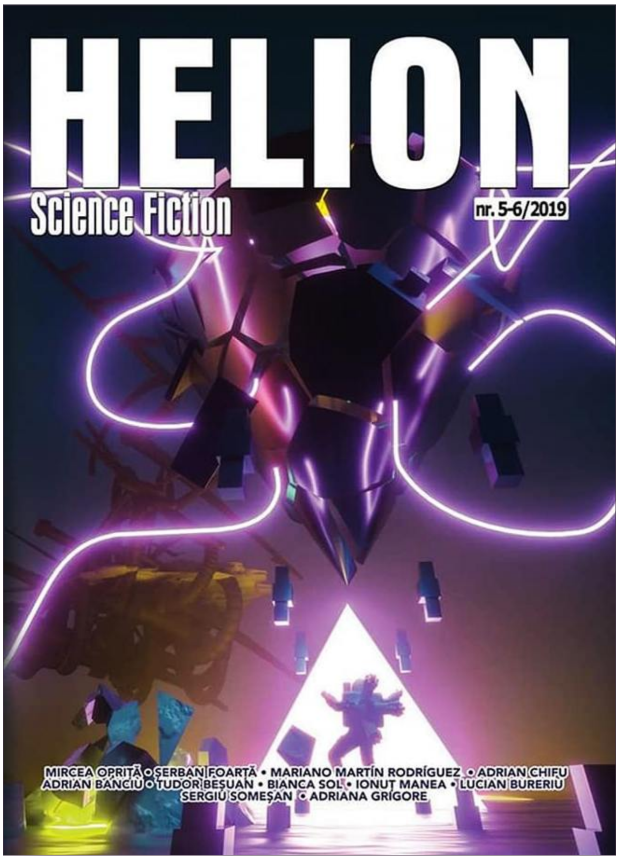



By
Bram Stoker
BRAM STOKER
26 May 1897, London
August 1901, Reykjavik
Trinity Long Room Hub
Arts & Humanities Research Institute
Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin


Fourth World Dracula Congress Dublin 2016
College Dublin

Helion Symposium, Timișoara, May 2017

Although the symposium organized by the Helion Science Fiction Club in Timișoara did not focus on vampires, there was enough common ground for Magdalena, Sorcha Ní Fhlainn from Manchester and me to follow Marius Crișan's invitation and join this literary conference. This again solidified our personal friendship, and we are happy to welcome Sorcha as a keynote speaker to today's virtual event!

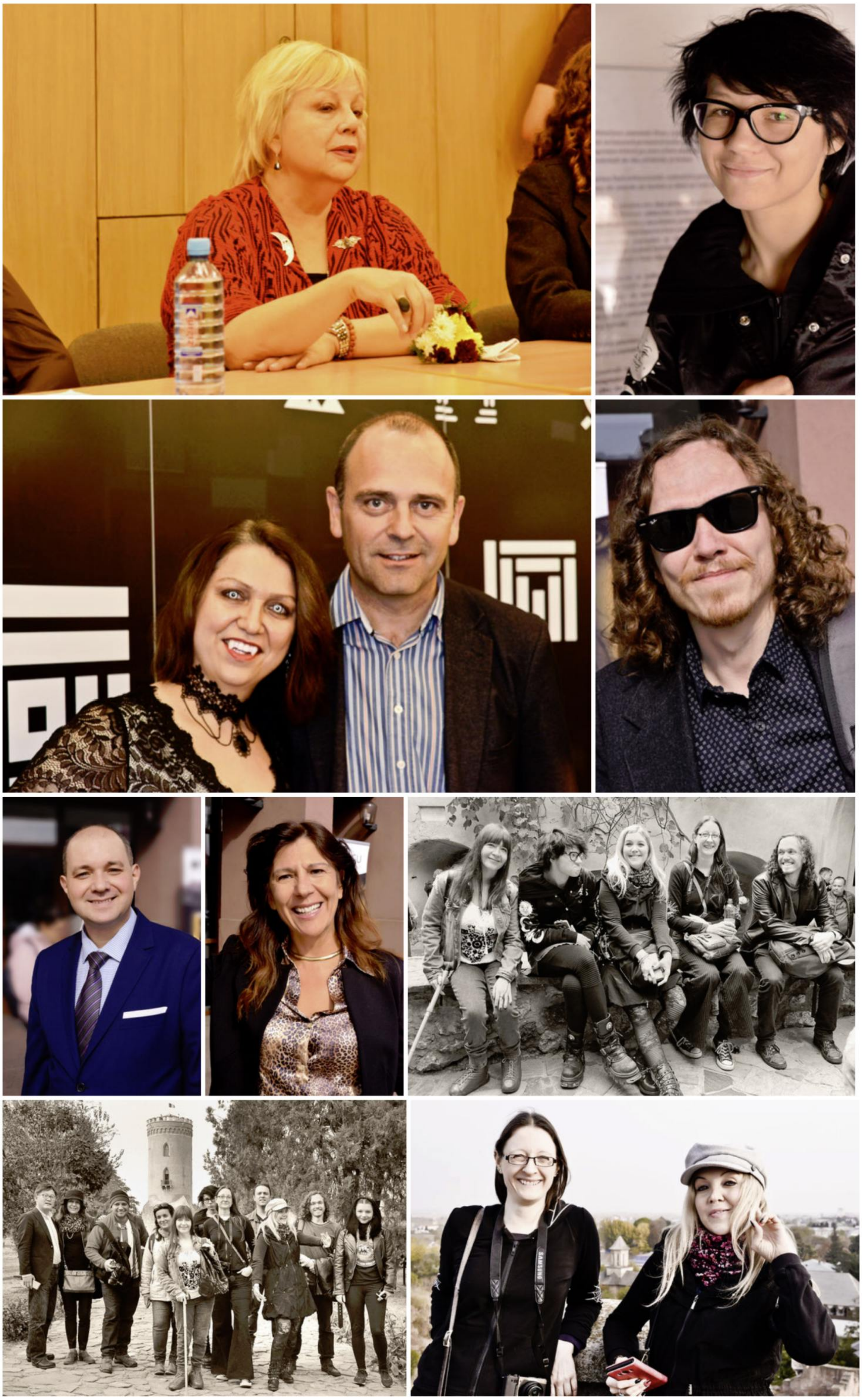




COTN International Dracula Congress, Brașov, October 2018

Despite the success of the Dublin event, the Romanian branch of the Transylvanian Society of Dracula only days later announced that it would subsume itself under the newly established American Chapter of the TSD, based in Kutztown, Pennsylvania; already during the congress, it was intimated that no further international academic events would be supported. As this would leave Europe without an organizational platform for further *Dracula* conferences, already in Dublin, I urged the speakers to join a new initiative that would organize future conferences on its own account; Magdalena provided the fitting name "Children of the Night". In November 2016, this platform started managing the "Children of the Night" Facebook group. Now, Florin Nechita's offer kicked in: the 2018 conference was hosted by Transilvania University of Brașov. Florin coordinated the conference with the local Dracula Film Festival and organized a whole range of further cultural activities. Although the group was slightly smaller than in Dublin, the quality and the atmosphere were great, and many speakers who joined us in Brașov now participate in the 2021 event again. John Gordon Melton, keynote speaker at the Dublin congress, today serves in our Scientific Committee.



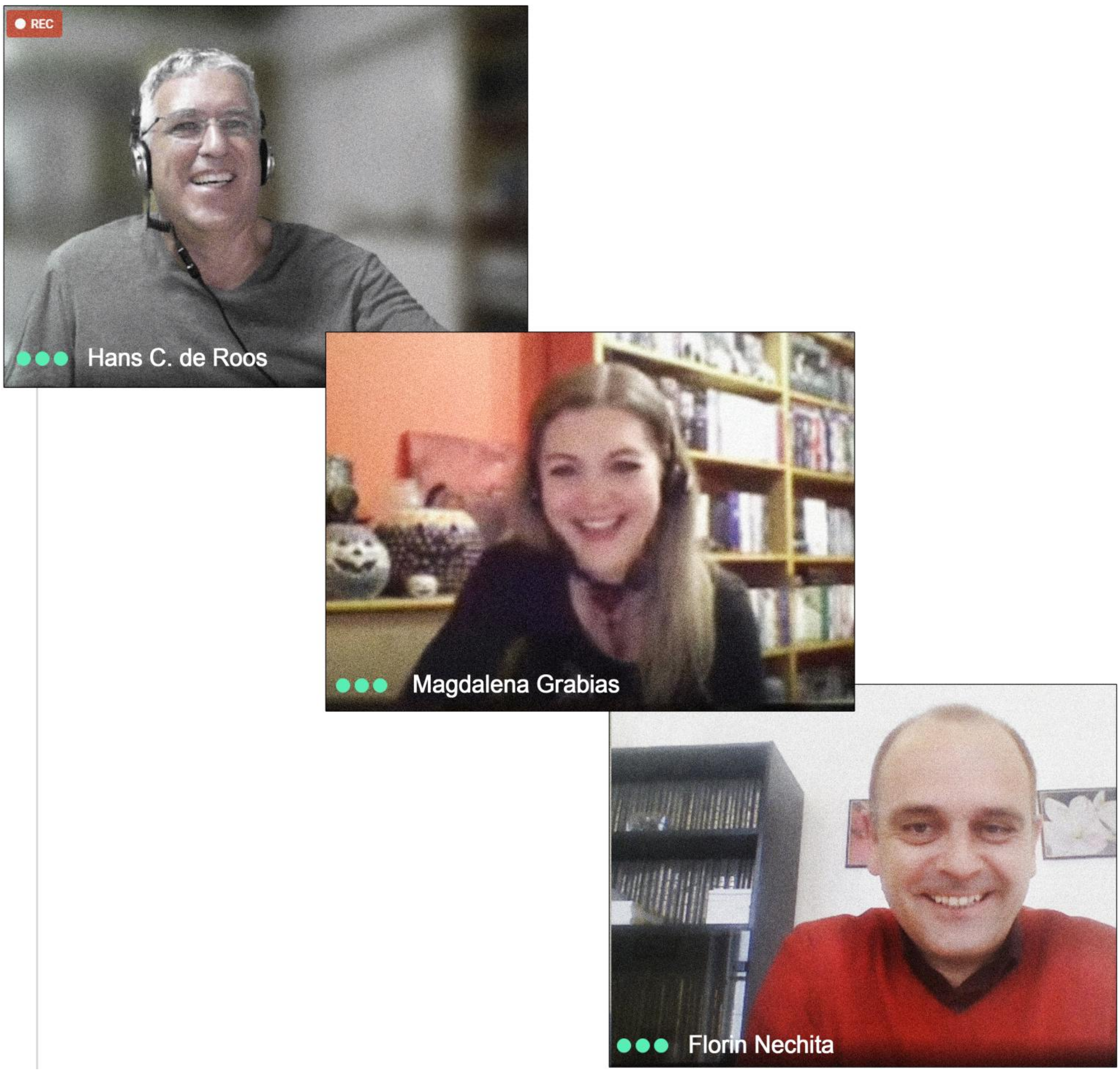


COTN International Dracula Congress, 16-18 April 2021 (virtual event)

The follow-up conference was planned for October 2020, but had to be postponed due to the Covid pandemic; finally, it was turned into a virtual event. Magdalena convinced Maria Curie-Skłodowska University in Lublin, Poland, to step in as a co-host, and the Organizing Committee now operates from Lublin, Brașov and Bantayan Island, where I am based since the end of 2017. This is the first time that we have set up a virtual event, and we hope that although the meeting is not “in person”, we still will have a good time together, build new friendships and renew old ones!

More photos of the discussed events can be accessed through
www.vampvault.jimdofree.com/photos/

All photos (except the *Helion Magazine* cover and the *Life Force* poster) by Hans Corneel de Roos.



ORGANIZING COMMITTEE

Hans Corneel de Roos, MA, Independent researcher, Netherlands/Germany/Philippines, author of *The Ultimate Dracula* (2012) and *Powers of Darkness* (2017).

Magdalena Grabias, Assistant Professor at the Institute of Cultural Studies at Maria Curie-Skłodowska University in Lublin, Poland.

Florin Nechita, Associate Professor at the Faculty of Sociology and Communications at Transilvania University of Brașov.

SCIENTIFIC COMMITTEE

John Gordon Melton, Distinguished Professor of American Religious History, Baylor University, Waco, Texas, USA.

William Hughes, Professor of Literature in English at the University of Macau, China; former Professor (26 years) at Bath Spa University; former President of the International Gothic Association.

Clive Bloom, Emeritus Professor of English & American Studies at Middlesex University, UK; teaches at New York University and the University of Notre Dame.

Marius Crişan, Associate Professor at the Teacher Training Dept., West University of Timișoara, Romania.

Penelope Goodman, Senior Lecturer in Roman History, University of Leeds, UK.

Hans Corneel de Roos, MA, Independent researcher, Netherlands/Germany/Philippines, author of *The Ultimate Dracula* (2012) and *Powers of Darkness* (2017).

Florin Nechita, Associate Professor at the Faculty of Sociology and Communications at Transylvania University of Brașov.

Magdalena Grabias, Assistant Professor at the Institute of Cultural Studies at Maria Curie-Skłodowska University in Lublin, Poland.

Georgeta Moarcas, Associate Professor at the Faculty of Literature and Cultural Studies at Transilvania University of Brașov.

Cristian Pralea, Assistant Professor at the Faculty of Literature and Cultural Studies at Transylvania University of Brașov.

Ewa Niestorowicz, Assistant Professor at the Faculty of Pedagogy and Psychology at Maria Curie-Skłodowska University in Lublin, Poland.

KEYNOTE SPEAKERS

CARE FOR A BITE? VAMPIRE-INSPIRED COOK BOOKS

Victoria Amador (Assistant Professor of English at the American University of Sharjah, UAE)



Assistant Professor of English at the American University of Sharjah. Her research interests include feminist discourses in classical Hollywood cinema, vampire and Gothic representations in British and American film and literature, and fashion history. She has held two Fulbright senior lectureships in American Literature, received three teaching awards, and has worked as a professor as well as administrator in international higher education for over thirty years. Amador is also one of the co-editors of *SXSE Magazine*, an online publication on photography of the American South, and a long-time member of the National Book Critics Circle. Currently she is writing a critical biography of the actress Olivia de Havilland for the University of Kentucky Press.

Academic profile at Think.IAFOR.org.

Care for a Bite? Vampire-Inspired Cook Books

Many North-American adolescents in the mid-1960s were captivated by the monster renaissance occurring in popular culture at the time. The Hammer Films remakes of

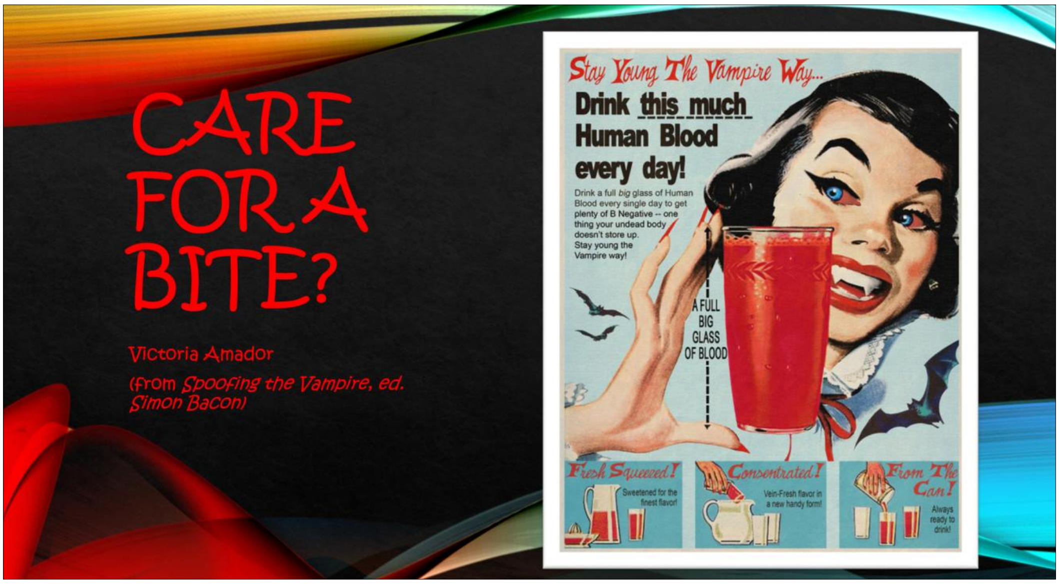
Universal horror films of the 1930s and '40s brought colour to the bloody vampires, mummies, werewolves and Frankenstein monsters. Those films' success helped to inspire Roger Corman to create his own horror film empire, from 1960's *Little Shop of Horrors* to the Edgar Allan Poe series of adaptations, most featuring Vincent Price. The horror-themed publishing giant Forrest J. Ackerman introduced the iconic *Famous Monsters of Filmland* magazine, and Ackerman amassed a remarkable collection of film and Gothic memorabilia, much of which was purchased after Ackerman's death by Mexican filmmaker Guillermo del Toro. Comic books like *Creepy* and *Vampirella* functioned as terrifying, and somewhat titillating, graphic novels.

Television also fulfilled the needs of that young generation of monster consumers. *The Addams Family* and *The Munsters* were prime-time hits which also spawned a variety of collectible items from plastic models to Halloween costumes to a Thing bank—a character in *The Addams Family* embodied, so to speak, but a hand and nothing else—which snatched a penny when a switch was flipped.

Seeing the bankability of adolescent/young adult filmgoers and shoppers, it was quite logical that scary food products would follow. In March 1971, General Mills created what they now term their "Monster Cereals". Count Chocula featured a caricatured, sharp-edged Nosferatu-as-Dracula figure, sketched by the visual creator of the Trix Rabbit, George Karn; these cocoa-infused grain rounds mixed with marshmallows were irresistible to chocolate-loving monster fans. Franken Berry appeared at the same time, a strawberry-flavoured cereal with a manically-grinning Frankenstein monster as its image.

Only a year later, in 1972, Boo Berry, a blueberry-flavoured cereal with a friendly ghost as its totem, appeared. Limited editions of other monster figures were also produced—Fruit Brute (1974-1982, 2013), a werewolf-advertised cherry and marshmallow treat; and Fruity Yummy Mummy (1988-1990, 2013). And in autumn 2019 in the United States, General Mills issued another limited run cereal—Reese's Puffs Peanut Butter Bats—as a sugar-charged addition to any *petit dejeuner*.

Children were not the only ones to enjoy terrifying treats, however. A cross-over into the adult market of Halloween parties and seasonal dishes has been cookbooks which are specifically oriented towards grown-ups who still thrill when the wolf bane blooms and the autumn moon is bright. Interestingly, the majority of these cookbooks, dating from 1965 to the present, feature vampires in their title. Given that they only drink blood, a werewolf or other carnivore as inspiration would have made more sense. This paper will look at some of the monstrous cookbook best sellers—at least according to Amazon sale statistics—and address their layout, photographs, and recipes. The blood is the life, but so is the human cuisine that feeds vampire victims.


CARE FOR A BITE?
Victoria Amador
(from Spoofing the Vampire, ed. Simon Bacon)
Stay Young The Vampire Way...
Drink this much Human Blood every day!
Drink a full big glass of Human Blood every single day to get plenty of B Negative -- one thing your undead body doesn't store up. Stay young the Vampire way!
A FULL BIG GLASS OF BLOOD
Fresh Squeezed!
Sweetened for the finest flavor!
Concentrated!
Vein-Fresh flavor in a new handy form!
From The Can!
Always ready to drink!


1960S VAMPIRE RENAISSANCE STAPLE FOODS
Count Chocula
Franken Berry
Boo Berry
Reese's Puffs
Bats


1960S VAMPIRE RENAISSANCE INFLUENCES
• Hammer Films
• Roger Corman's Edgar Allan Poe series with Vincent Price
• Forrest J. Ackerman's Famous Monsters of Filmland
• Creepy, Eerie, Vampirella—graphic comic book novels
• The Munsters, The Addams Family, Milton the Monster


COUNT DRACULA AS HOST
HAPPY THANKSGIVING


MARTHA STEWART'S HALLOWEEN
halloween
spirited celebrations
125
IDEAS FOR PARTIES, PUMPKINS, TRICKS, TREATS, AND GHOULISH GETUPS
BOO!
PUMPKIN PATCH


OFFBEAT BITES:
THE VAMPIRE COOKBOOK BY M.J. HEISER
CHEF DRACULA'S BLOODY RED VAMPIRE COOK BOOK
BY M.D. JOHNSON
THE SEITANIC SPELLBOOK BY BRIAN MANOWITZ
THE VAMPIRE COOKBOOK
A NOVEL
by
MJ HEISER
Chef Dracula's Bloody Red Vampire Cook Book
By Devlin D. House
THE SEITANIC SPELLBOOK
RECIPES AND RANTINGS OF THE VEGAN BLACK METAL CHEF

"I TOOK MY WAY TO THE CASTLE" (BRAM STOKER, *DRACULA* 528): LOOKING FOR CASTLE DRACULA IN PANDEMIC TIMES

Marius-Mircea Crişan (Associate Professor at the Teacher Training Dept., West University of Timişoara, Romania)



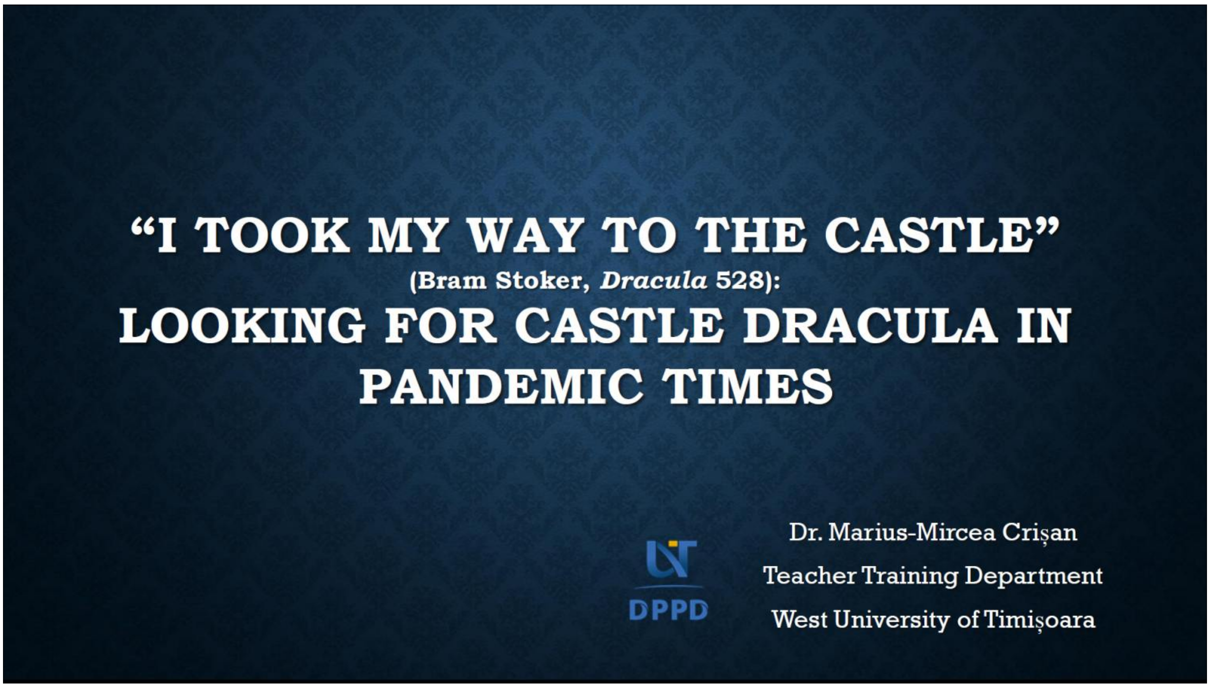
Dr Habil Marius-Mircea Crişan (PhD 2008 University of Turin, Italy) is Associate Professor at the Teacher Training Dept., West University of Timişoara. He is the editor of *Dracula: An International Perspective* (Palgrave Macmillan, Springer Nature 2017), coordinator of the special issue of *Biblioteca Nova Bulletin* "Speculative Fiction and the Frontiers of the Possible" (2019), author of *The Birth of the Dracula Myth: Bram Stoker's Transylvania* (2013) and *The Impact of a Myth: Dracula and the Fictional Representation of the Romanian Space* (2013), and co-editor of the volume *Beliefs and Behaviours in Education and Culture: Cultural Determinants and Education* (2017). He was the manager of the research project *The impact of a Myth: Dracula and the Image of Romania in British and American Literatures* (2011-2013).

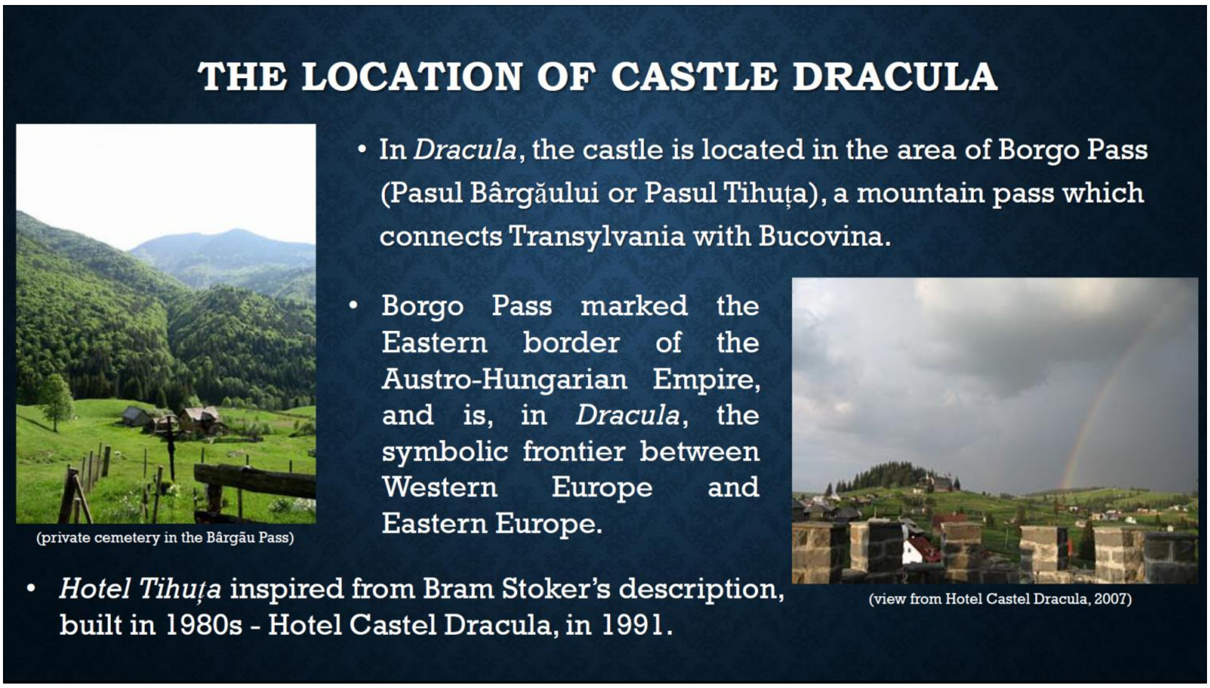
Academic profile: **http://www.themythoftransylvania.ro/**

"I Took My Way to the Castle" (Bram Stoker, *Dracula* 528): Looking for Castle Dracula in Pandemic Times

Castle Dracula is one of the most powerful constructions of the literary imagination. It symbolizes the liminal space between some key ideas that define human existence, such as

the known and the unknown, the possible and the impossible, reality and imagination, the inner world and the outer world, fear and courage, past and present, life and death. This mythical space that Bram Stoker created has stimulated the imagination of countless writers, artists and film producers. But it has also piqued the curiosity of generations of readers who wanted to see the castle described in the most famous vampire novel of all times. Based on the bibliography dedicated to Castle Dracula and focusing on the recent research on the topic, this paper is a reflection on the rich significance of the vampiric castle and on its connection with the historical region linked to its fictional existence, Transylvania.





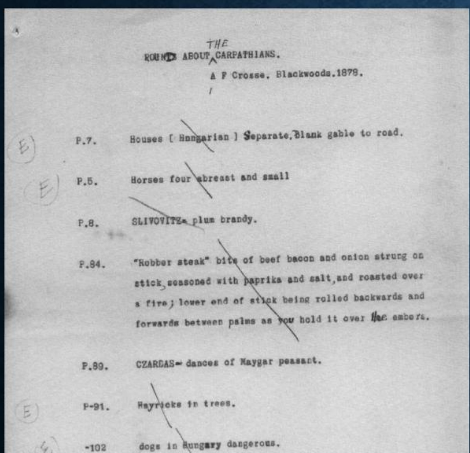
THE LOCATION OF CASTLE DRACULA



The location imagined by Stoker for the Castle Dracula is on the mountain peak, Izvorul Călimanului. Map from the book by Charles Boner (1865) with mark-ups by Hans C. de Roos, in *Dracula: An International Perspective* (2017: 105).

“De Roos works flawlessly, scientifically and “locates the Count's castle in Călimani, with an extraordinary scholarly detail” Stefan Borbely, (*Contemporanul*, Nov. 2018, p. 5).

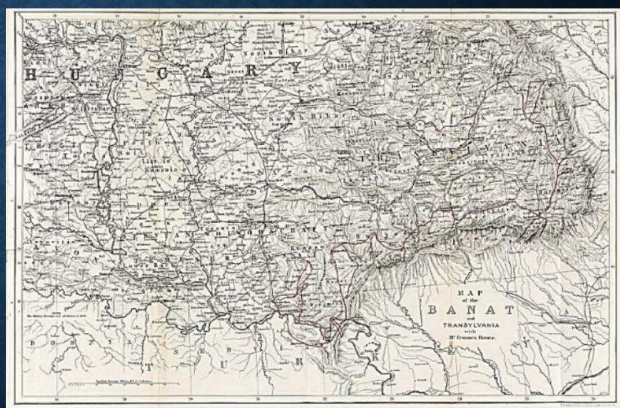
STOKER’S TRANSYLVANIA - A GAME OF PUZZLES?



ROUNDS ABOUT THE CARPATHIANS.
A F Crosse. Blackwoods.1878.

P.7. Houses [Hungarian] Separate, Blank gable to road.
P.5. Horses four abreast and small
P.8. SLIVOVITZ= plum brandy.
P.84. "Robber steak" bits of beef bacon and onion strung on stick, seasoned with paprika and salt, and roasted over a fire; lower end of stick being rolled backwards and forwards between palms as you hold it over the embers.
P.89. CZARDAS- dances of Maygar peasant.
P-91. Hayricks in trees.
-102 dogs in Hungary dangerous.

Stoker’s working notes from Andrew F. Crosse, *Round About the Carpathians. Courtesy of Rosenbach Museum.*



Map of the Banat and Transylvania in A. F. Crosee

THE GOTHIC AND THE MACABRE. A DEFENCE OF MARK GATISS’S AND STEVEN MOFFAT’S *DRACULA*.

Magdalena Grabias (Assistant Professor at the Institute of Cultural Studies at Maria Curie-Skłodowska University in Lublin, Poland)



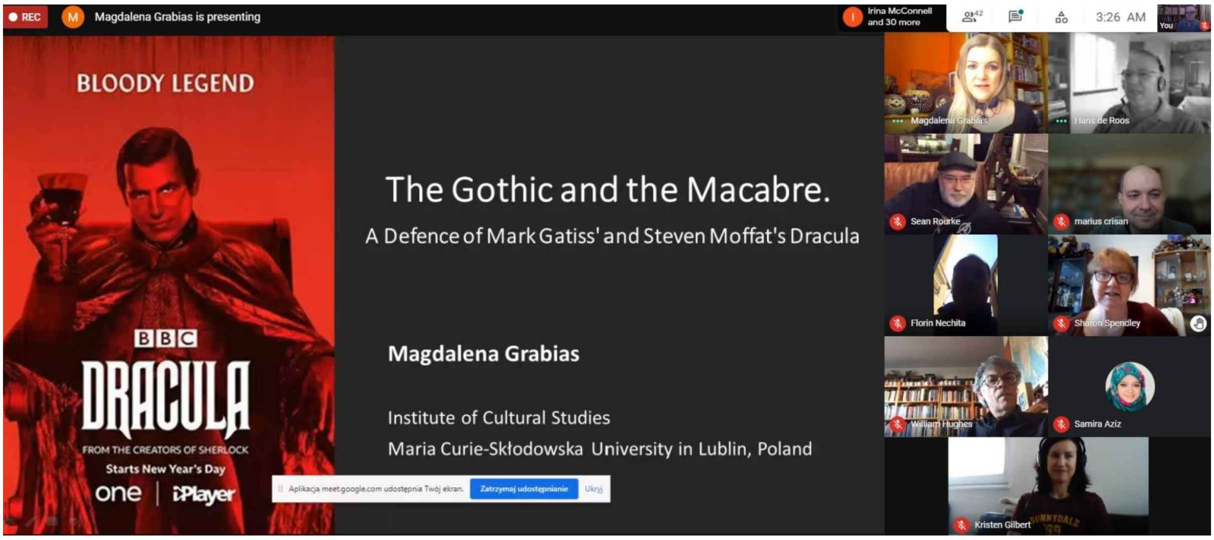
Magdalena Grabias is an Assistant Professor and a Deputy Head of the Institute of Cultural Studies at Maria Curie-Skłodowska University in Lublin, Poland. She received her PhD in Cultural Studies in 2012. She specializes in Film Studies, Gothic Studies, *Dracula* Studies, literary translation and music journalism. She was the co-organizer of the Fourth World Dracula Congress in Dublin (2016) as well as numerous conferences in Poland. She is a co-founder of the international organisation “Children of the Night” and a co-organizer of International Dracula Congress series. Her academic publications include books: *Songs of Innocence and Experience: Romance in the Cinema of Frank Capra* (UK, 2013), *Visual Culture: Art, Popular Culture and Digital Media* (Poland, 2020), as well as numerous articles in English and Polish propagating film, music and theatre viewed from the perspective of philosophy, semiotics, anthropology and popular culture. Over the last decade, her academic interest has been focused on Dracula and Vampire Studies, which resulted in a series of articles discussing the subject of literary and cinematic vampires and their meaning in contemporary culture. In 2019 she received the prestigious “International Helion Award” from the science fiction cultural association Helion in Timișoara, Romania.

The Gothic and the Macabre. A Defence of Mark Gatiss' and Steven Moffat's Dracula.

The 2020 BBC adaptation of Bram Stoker's most famous novel *Dracula* met with an avalanche of negative critique from the viewers expressing their displeasure in various aspects of the new production, including shifting a part of the plot from the original 19th century Transylvania to 21st century London. Other most frequently recurring complaints refer to a gender flip executed in the form of a female Van Helsing, as well the apparent clash of the classic Gothic aesthetics with the modern stylistics of the third millennium.

This article aims at addressing the above-mentioned factors by means of studying the Gatiss-Moffat diegetic reality in search for the Gothic and the Macabre and ultimately indicating the shrewdness and value of the writers' post millennial vision.

Academic profile: **https://www.umcs.pl/pl/addres-book-employee,847,en.html**






A Gothic Tale


Agatha Van Helsing


Post-millennial Gothic



‘KNOWLEDGE IS A FATAL THING’: CONFESSING VAMPIRE SECRETS FROM POLIDORI TO NEIL JORDAN

Sorcha Ní Fhlainn (Senior Lecturer in Film Studies, Gothic and American Studies at Manchester Metropolitan University)



Senior Lecturer in Film Studies, Gothic and American Studies at Manchester Metropolitan University.

BA in Arts (History and Politics) - University College Dublin, Ireland
MA in American Studies - University College Dubin, Ireland.
PhD in English (Postmodern Vampires in Fiction, Culture, and Film from 1968 -) - Trinity College, Dublin. Ireland
Postgraduate Certificate in Academic Practice - MMU
Fellow of Higher Education Academy (FHEA)

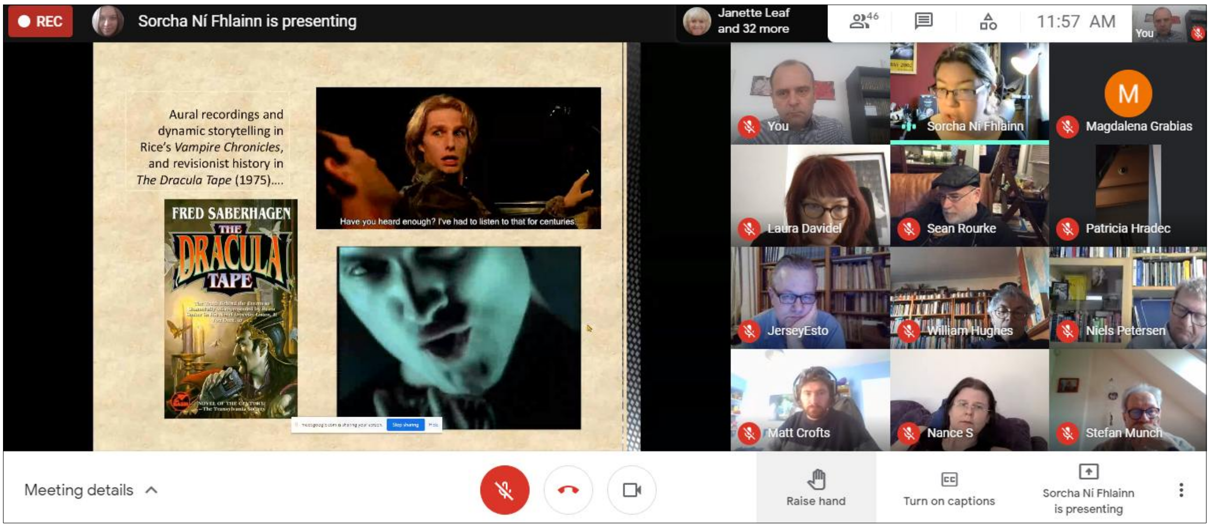
Previous employment:

Trinity College, Dublin (Adjunct Lecturer and Tutor) in School of English: 2005-2012.
University College, Dublin (Part-Time Lecturer in Film Studies) in School of English, Drama and Film: 2011-2013.

Academic profile: **https://www.mmu.ac.uk/english/staff/profile/index.php?id=31**

"Knowledge is a Fatal Thing": Confessing Vampire Secrets from Polidori to Neil Jordan

There is something altogether exciting, if not outright spellbinding, about the whispers and murmurs of vampires. While subjectivity has become infused into the vampire narrative since the late 1960s in popular film and vampire literature, the musings and haunting disclosures of the vampire voice can be brought back to the contemporary's vampire's founding narrative in John Polidori's 1819 novella, *The Vampyre*. The tale initiates two tantalizing elements in vampire fiction which continue to inform its postmodern iterations today, lingering on as an echo across time, slowly fragmented across diaries, confessions, lived accounts, musical recordings, and supplemented in our imaginations with a soundtrack of forlorn longing and occasional menace. Polidori's tale is the first of many that enables the vampire voice to amplify its power—this is no mere mortal's mode of communication; vampiric voices carry with them the power of Gothic time. In this paper, I intend to examine the vampire voice and its Gothic haunting quality through the power of traumatic memory, narrative disclosure, and contemporary song, as these voices often carry with them the power to terrify, seduce, and ensnare future victims in the quest to be heard across eternity.



“WHAT DOES THIS BLOOD MEAN?”: THE SANGUINE PHYSIOLOGY OF *DRACULA*

William Hughes (Professor for English Literature at the University of Macau; former Professor at Bath Spa University; former President of the International Gothic Association)

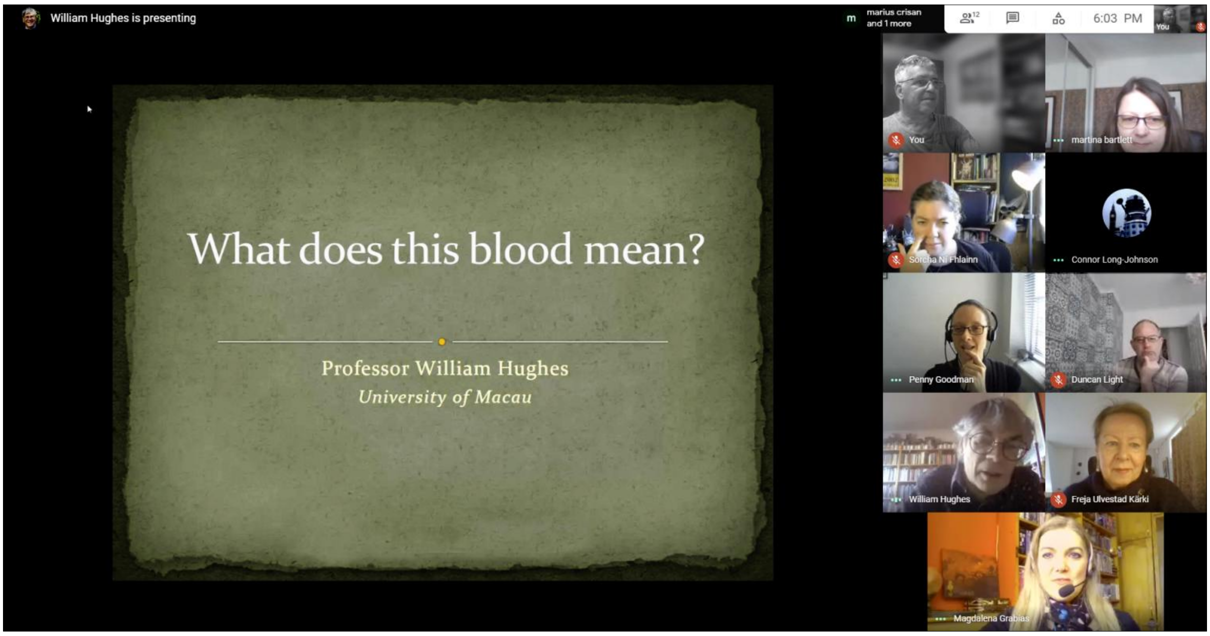


Professor of Literature in English at the University of Macau, China; former Professor (26 years) at Bath Spa University; former President of the International Gothic Association; former Chief-Editor of *Gothic Studies*. William has specialized in the study of Bram Stoker. He was educated at the Liverpool Collegiate School and the University of East Anglia, and also holds a PGCE from Christ Church, Canterbury. He has presented radio programmes for the BBC World Service and BBC Radio 4, and has also appeared on live television through Living TV’s *Most Haunted Live!*, most recently during the 2009 broadcast from St George’s Hall, Liverpool. In 2015, he was elected a Fellow of the Royal Historical Society and, in 2019, a Fellow of the Society of Antiquaries of Scotland.

Check the academic profile of William Hughes at: **https://fah.um.edu.mo/william-hughes/**

"What Does this Blood Mean?": The Sanguine Physiology of *Dracula*

Academic criticism has traditionally contemplated the secretion, depletion and exchange of blood in *Dracula* through its symbolic implications, thereby locating Stoker's novel firmly within a fearful *fin-de-siècle* context of decadence and degeneration—an assumed cultural decline intimate to the perceived deterioration of the domestic population. While it is evident that the author *was* indeed fully aware of the metaphorical potential latent in blood—he deployed it as an icon of common Anglo-American heritage in both *A Glimpse of America* and *Personal Reminiscences of Henry Irving*, for example—the degree to which Stoker's fictional vision of sanguine crisis might be predicated upon specific medical knowledge as well as non-clinical mythology has received somewhat less attention from literary critics. This is surprising, as *Dracula* is a novel rich in references to practical medical procedures as well as to contemporary theories by which the less-resilient or abnormal body was explained and its ostensible deviance contained. In addressing the medical script of Stoker's 1897 novel, this paper will make reference to technical writings by contemporary clinicians as well as the popular medical guides through which their theories were disseminated to the general public. The focus of the paper will be the issue of exsanguination, and the conventional symptoms which appear on the bodies of the vampire's victims, the characteristic pallor of which serves to frustrate—for a time—the unprecedented but still essentially conventional medical diagnosis of corporeal decline consequent upon vampiric predation.




Bram, William and George Stoker
You
William Hughes
marius crisan
Katerina Garcia W...
Olive Nolan
Julia KRUK
Patricia Hradec
Andrzej
Penny Goodman
Melissa Van de V...
Margarida Pocinho
Sorcha Ni Fhlainn
Nancy
Sharon Spendley
Laura Davidel
Nina Trzaska
Madeline Potter
Anna Nekaris
Elena S.
Ariana Victoria W...
Stella Louis
Nicole Whitton


The Transfusion of Blood
You
William Hughes
marius crisan
Katerina Garcia W...
Olive Nolan
Julia KRUK
Patricia Hradec
Andrzej
Penny Goodman
Melissa Van de V...
Neil Monaghan
Sorcha Ni Fhlainn
Nancy
Sharon Spendley
Laura Davidel
Nina Trzaska
Madeline Potter
Anna Nekaris
Florin Nechita
Elena S.
Ariana Victoria W...
Stella Louis

PHILIPPINE VAMPIRES AND OTHER MYTHICAL CREATURES

Hans Corneel de Roos (Independent researcher, Netherlands/Germany/Philippines)



De Roos studied Political & Social Sciences at the University of Amsterdam and the Free University, Berlin; graduated *cum laude* in 1975. He made a career in Public Administration and in the financial field; his true passions, however, were (and are) Art, Art History and Photography. He got involved in *Dracula* Studies in 2010 while preparing a photo-illustrated *Dracula* edition. Since then, he has made a series of groundbreaking discoveries about the true locations of Castle Dracula, the Scholomance and Carfax, the lifetime identity of Count Dracula, the Icelandic and Swedish versions and the first US serialization of *Dracula*. De Roos is the translator/editor of *Powers of Darkness* (New York: Overlook, 2017), and contributed to *Dracula–An International Perspective* (ed. Marius Crișan, Palgrave, 2017). He was the Acting Editor of *Letter from Castle Dracula*, the bulletin of the Transylvanian Society of Dracula (2013-2016) and is the author of numerous articles about Stoker's novel. He received the Research Award from the Transylvanian Society of Dracula and the Lord Ruthven Special Award 2018. He is the initiator of the Fourth World Dracula Congress in Dublin (2016) and the "Children of the Night" International Dracula Congress series.

Website: **www.vampvault.jimdofree.com**.

Philippine Vampires and Other Mythical Creatures

As a special contribution to the 2021 congress, De Roos and his team from the Philippines have prepared a video documentary dealing with the supernatural creatures from this country. Among these are several kinds of vampires—including the self-segmenting, intestine-sucking, flying Manananggal. Philippine beliefs in such creatures are older and far more varied than the vampire beliefs documented in Eastern Europe around 1700. The documentary showcases the work of numerous—mostly Filipino—artists, and discusses the historical, sociological and psychological backgrounds of Philippine animistic beliefs and their interplay with the Catholic creed introduced by the Spanish colonialists, as well as the effects of modern mass media.

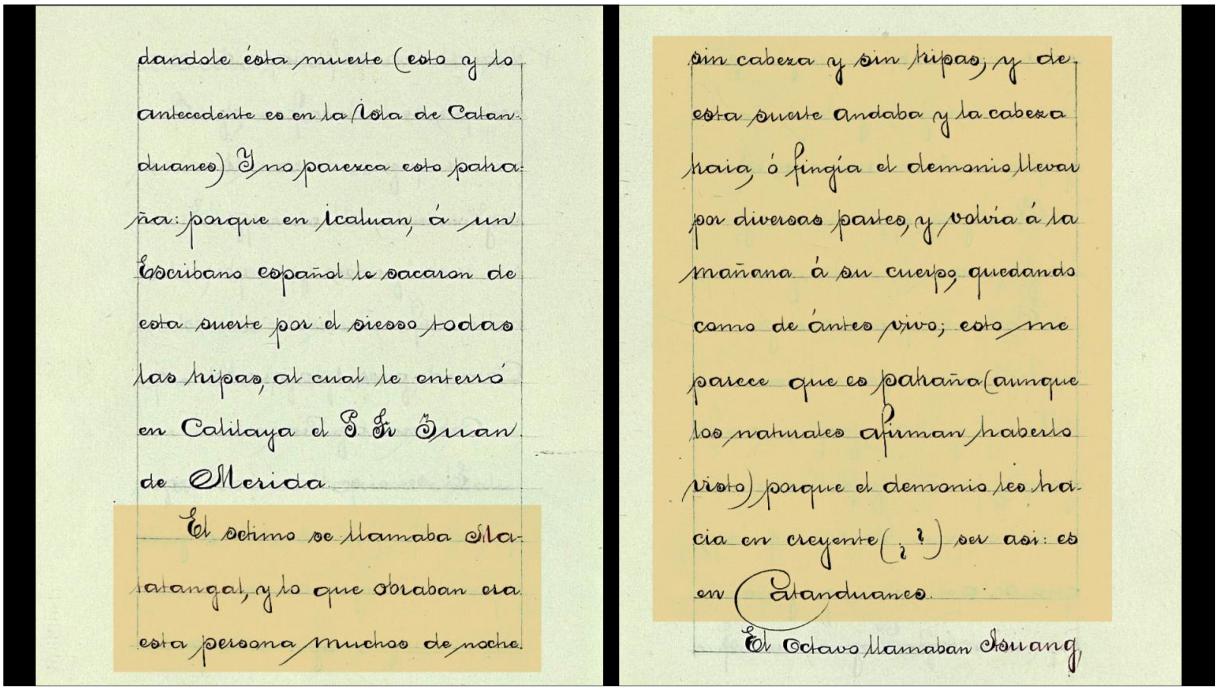
The documentary has premiered on April 16, 2021 as part of the “Children of the Night” International Dracula Conference program and won the Golden Bat Award for the Best Educational Documentary. It is now freely available on YouTube for academic and educational purposes, along with a complete transcript of the spoken text and the interviews, that can be used in courses, school classes, etc., or for the hearing-impaired. This script contains footnotes and links for further reading.

72 minutes and 15 seconds in 4K (also runs as Full HD). With c. 500 illustrations, paintings, photos, movie posters, maps, manuscripts, infographics and film clips.





Dramatical intro to the documentary with local actors



dandole ésta muerte (esto y lo
antecedente es en la Isla de Catan-
duanes) Y no parezca esto paha-
ña: porque en Icaluan, á un
Escribano español le sacaron de
esta suerte por el siesso todas
las tripas, al cual le enterró
en Calilaya el P. Fr. Juan
de Merida.
El setimo se llamaba Ma-
latangal, y lo que obraban era
esta persona muchos de noche

sin cabeza y sin tripas, y de
esta suerte andaba y la cabeza
haia, ó fingia el demonio llevar
por diversas partes, y volvia á la
mañana á su cuerpo, quedando
como de antes vivo; esto me
parece que es pahaña (aunque
los naturales afirman haberlo
visto) porque el demonio les ha-
cia en creyente (¿?) ser así: es
en Catanduanes.
El Octavo llamaban Osuang

Friar Juan de Plasencia, manuscript of *The Customs of the Tagalog People* (1589)



Interviewing local people about their traditional beliefs



“The Burning of the Idols”. Color lithography by Fernando Amorsolo (1955-1960).

BLOOD-DRINKING ACROSS BORDERS: VAMPIRISM, LIMINALITY, AND MIGRATION

Clemens Ruthner (Professor at the Department for German and Central European Studies at Trinity College, Dublin)



Clemens Ruthner is a Professor at the Department for German and Central European Studies at Trinity College, Dublin, and Director of Research at its School of Languages, Literatures and Cultural Studies. He studied German Philology, Philosophy, History and Communication Studies at Alma Mater Rudolphina. He has been living and working abroad since 1991: in Budapest (Hungary), Antwerp (Belgium), Edmonton (Canada) and Birmingham (UK), before coming to Trinity in 2008. Visiting professorships in Leuven (Belgium), Vienna (Austria), Sarajevo (Bosnia-Herzegovina), Leipzig (Germany), and Berkeley (USA). Moreover, Ruthner is a publicist and translator. His research focuses on German and Austrian literature (19^{th}-20^{th} c.), Central European Studies, Otherness (e.g. ethnicity, foreignness, sexuality, monstrosity/vampirism), Postcolonial Studies, Literary and Cultural Theory.
Academic profile: **https://www.tcd.ie/research/profiles/?profile=ruthnerc**

Blood-Drinking across Borders: Vampirism, Liminality, and Migration

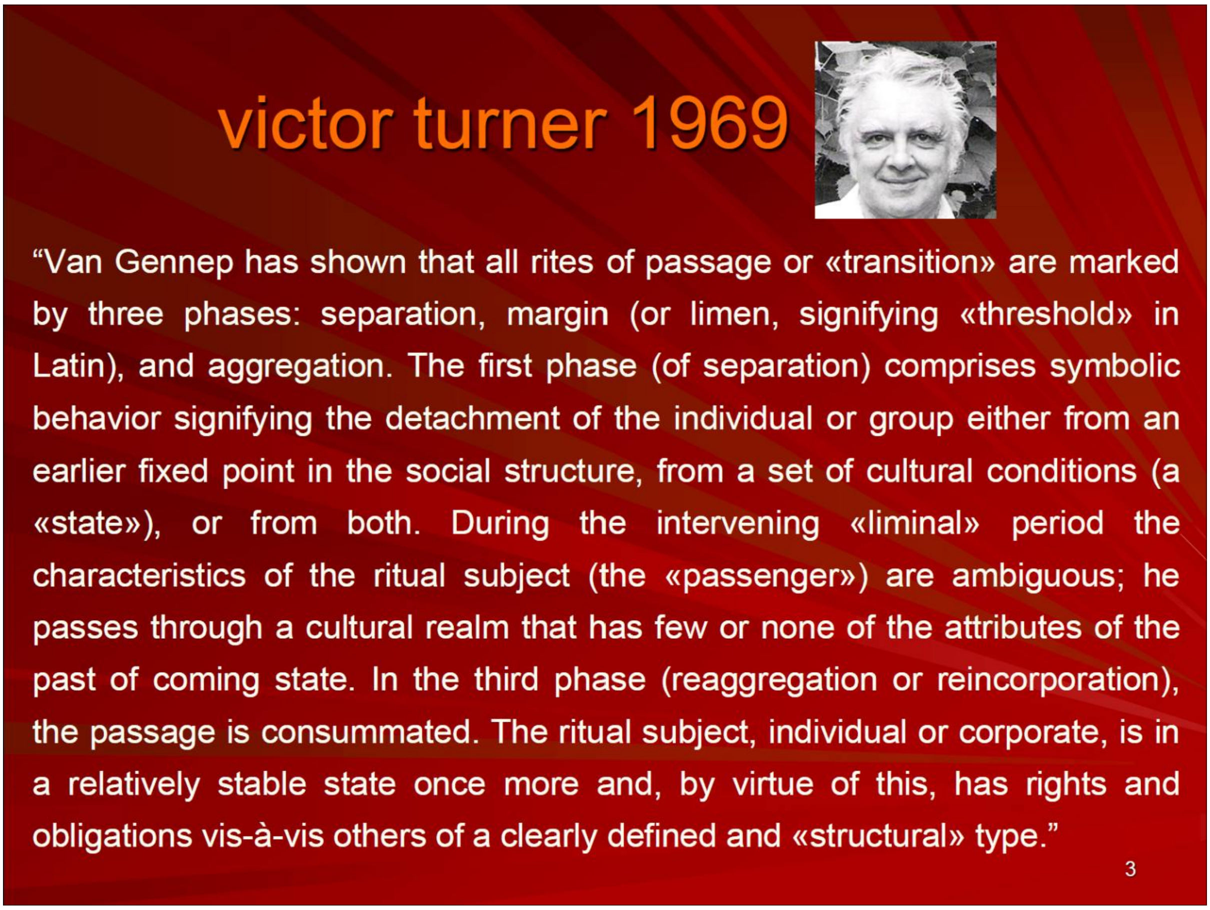
The horror genre in literature and film is replete with beings that possess an unclear ontological status, i.e. they unfold their activities from a hypothetical in-between zone: they are undead, for instance, and/or shape shifters on the threshold between human and animal, most prominently: the vampire.

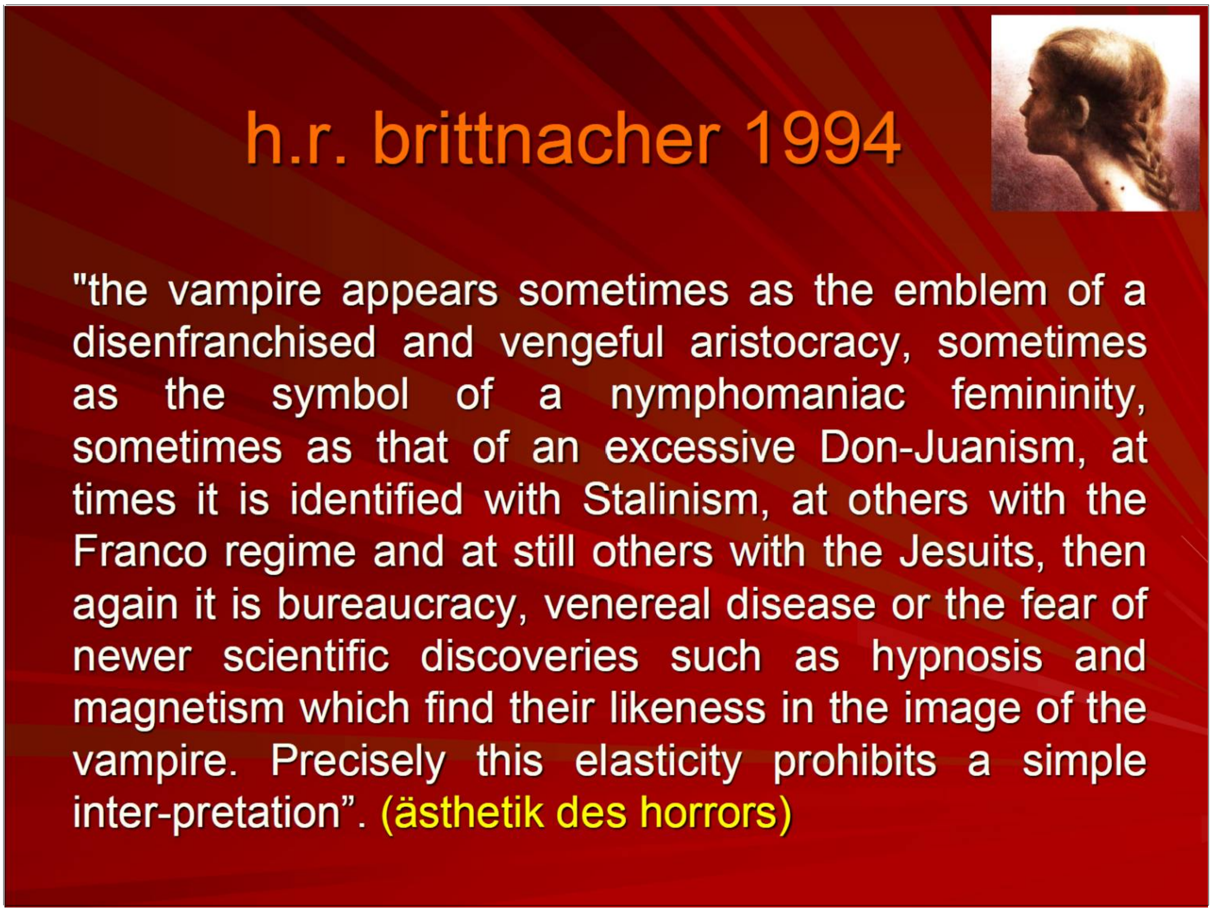
This probably most glamorous revenant of the European tradition is the prime example of a border-crosser in a double sense: on the one hand, in his transgression of bodily boundaries and rules, his bloodsucking, which makes him a dangerous parasite for the lives of others, indeed a trope of sexualized violence; on the other hand, in his status between life and death (“un-dead” is a non-word), in his conflation of nourishment and reproduction, in the unexplained ornament of his actually useless sexuality. In addition, the vampire is also a prime example of migration: as a cultural transfer from the barbaric Balkans to the enlightened West in the 18th century as well as in the influential novels and films of Count Dracula, who travels, floats (as a signifier) and flies.

Through these intermediate states, the vampire is, as it were, a deconstructive beast *avant la lettre*. The concept of liminality can be used to describe his speculative state of being and migration, as it was developed—quasi close to the body politic—in the anthropology of the 1960s by Victor Turner (following Arnold van Gennep’s work *Les rites de passage*, 1909). Its proximity to deconstruction, which at first glance is not evident, stems from the at least hypothetical postulation of an excluded third as an unstable intermediate state, which makes the liminal appear not as a figure of implosion, but of *bridging*.

These lines of thought are exemplified by Herbert Rosendorfer’s story *Der Bettler vor dem Cafe Hippodrom* (1970)—to my mind the first literary text to explicitly address the migrant status of the vampire, who is Romanian here. However, he could have also been a war refugee from the Middle East, going North on the Balkan Route of our day.




victor turner 1969
“Van Gennep has shown that all rites of passage or «transition» are marked by three phases: separation, margin (or limen, signifying «threshold» in Latin), and aggregation. The first phase (of separation) comprises symbolic behavior signifying the detachment of the individual or group either from an earlier fixed point in the social structure, from a set of cultural conditions (a «state»), or from both. During the intervening «liminal» period the characteristics of the ritual subject (the «passenger») are ambiguous; he passes through a cultural realm that has few or none of the attributes of the past of coming state. In the third phase (reaggregation or reincorporation), the passage is consummated. The ritual subject, individual or corporate, is in a relatively stable state once more and, by virtue of this, has rights and obligations vis-à-vis others of a clearly defined and «structural» type.”
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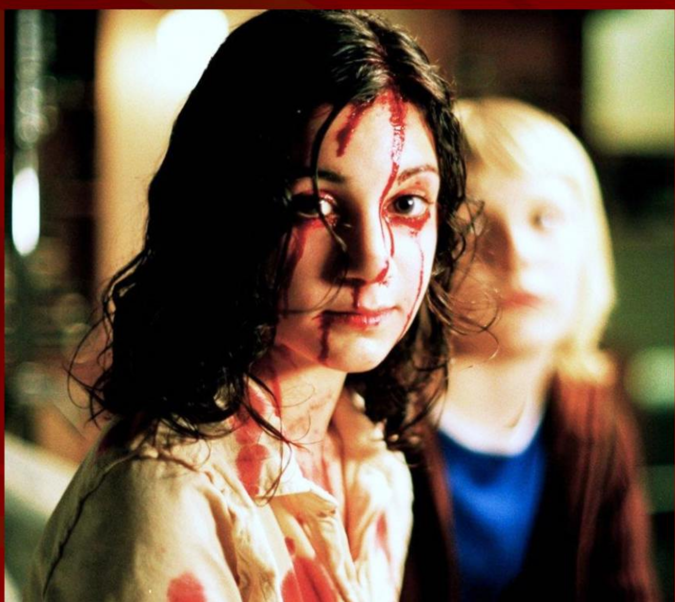

h.r. brittnacher 1994
"the vampire appears sometimes as the emblem of a disenfranchised and vengeful aristocracy, sometimes as the symbol of a nymphomaniac femininity, sometimes as that of an excessive Don-Juanism, at times it is identified with Stalinism, at others with the Franco regime and at still others with the Jesuits, then again it is bureaucracy, venereal disease or the fear of newer scientific discoveries such as hypnosis and magnetism which find their likeness in the image of the vampire. Precisely this elasticity prohibits a simple inter-pretation”. (ästhetik des horrors)

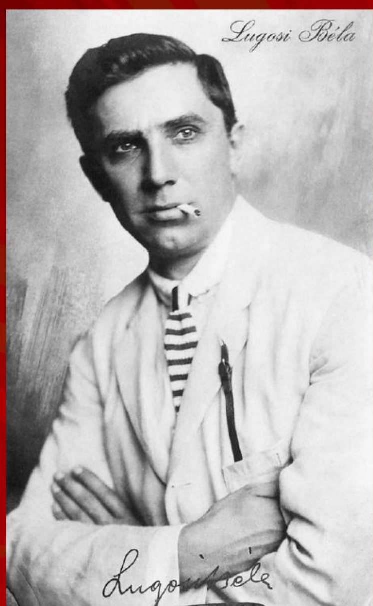
austrian army report, gradisca district, 1725 :



“The corpse of Peter Plogojovitz looked remarkably fresh. Admittedly, his nose did not look quite the way it used to, but otherwise his hair, beard and even his nails had fallen away and had been replaced by newly grown ones. His skin had peeled off and had been replaced by new skin. His face, his hands and feet and all the rest of his body could not have looked better when he was still alive. To his amazement, the Imperial Officer even noticed some fresh blood at the mouth of the vampire, proof no doubt of his bloodsucking practices. The villagers continued to hammer a stake through the heart of the vampire. According to the Imperial Officer much fresh blood came out of the mouth and ears of the vampire. There were also other things, that he finds ‘too savage to mention’. After staking the corpse, it was cremated.”

more migrants





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PLENARY SPEAKERS

THE SHIFT TO HISTORICAL REALISM THROUGH THE DRACULA MYTHOS IN ELIZABETH KOSTOVA'S *THE HISTORIAN*

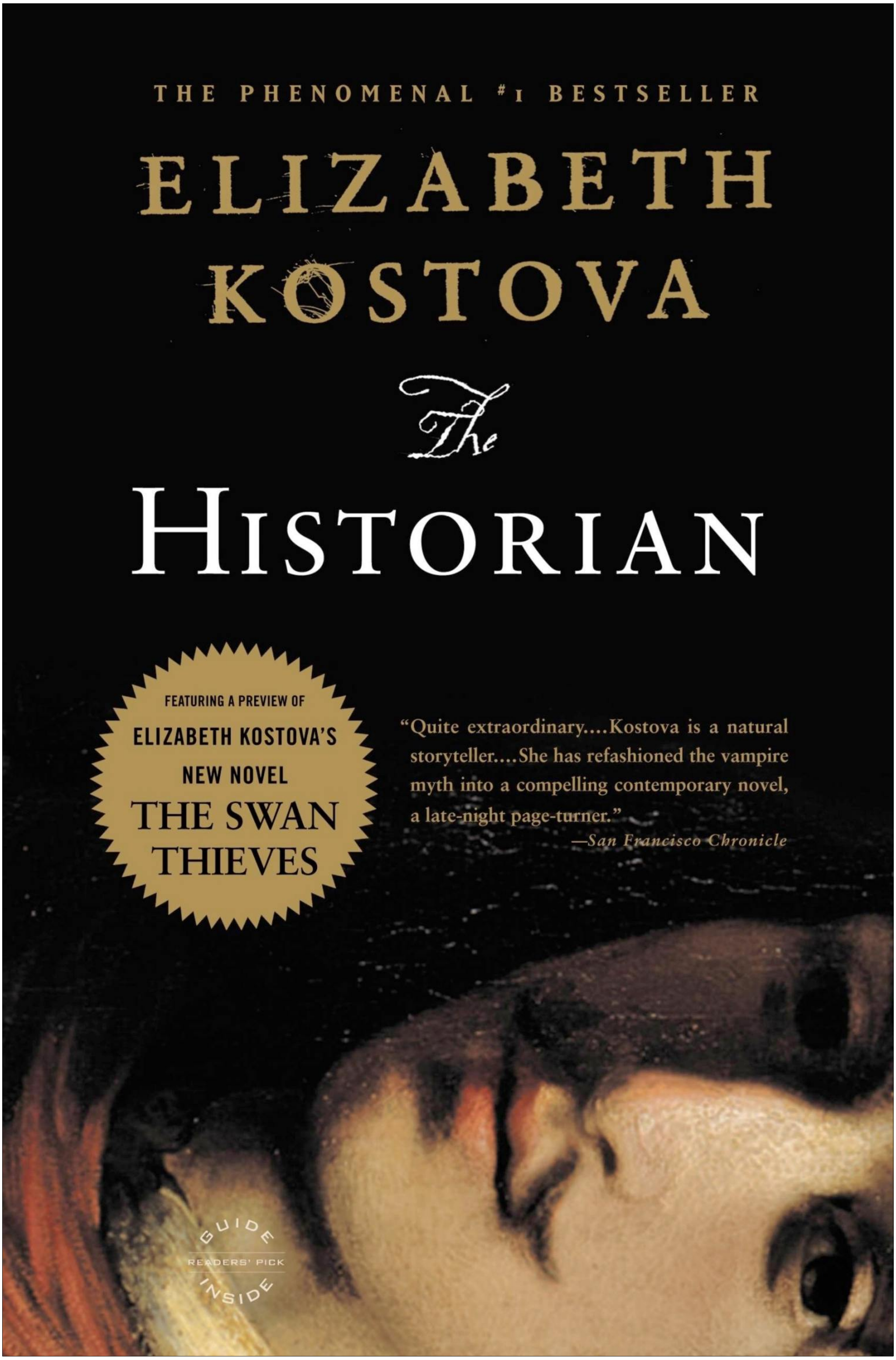
Samira Aziz (North South University/Victoria University of Wellington, New Zealand)



Samira Aziz is a Senior Lecturer at North South University, Bangladesh. She is currently on study leave to pursue a PhD in English Literature at Victoria University of Wellington, New Zealand. Her research interests include gothic fiction, historical fiction, and narrative studies. She has published on historiographic metafiction and Gothic Literature.

The Shift to Historical Realism through the Dracula Mythos in Elizabeth Kostova's *The Historian*

Elizabeth Kostova's *The Historian* (2005) centres around the myths involving Vlad the Impaler, both the historical figure as well as the fictional depiction Count Dracula. Several notable books illustrate a version of Dracula that has some historical basis but lean more towards Bram Stoker's *magnum opus.* A recent film depicting Dracula's story is *Dracula Untold* (2014). While the movie certainly draws on some historical facts, it has almost no historical basis. Another recent novel, Royce Prouty's *Stoker's Manuscript* (2013) borrows much of its plot and structure from Stoker's *Dracula*. *The Historian* stands apart from this common practice as it foregrounds the history of Vlad Draculea, pushing back the legends. The narrative refers several times to the atrocities Vlad the Impaler committed as the Prince of Wallachia and places secondary importance on how he became a vampire. Thus, Kostova's novel signifies a shift to historical realism by prioritizing fact over fiction.


THE PHENOMENAL #1 BESTSELLER
ELIZABETH KOSTOVA
The HISTORIAN
FEATURING A PREVIEW OF
ELIZABETH KOSTOVA'S
NEW NOVEL
THE SWAN THIEVES
"Quite extraordinary....Kostova is a natural storyteller....She has refashioned the vampire myth into a compelling contemporary novel, a late-night page-turner."
—San Francisco Chronicle
GUIDE
READERS' PICK
INSIDE

DRACULA AND DRACULA IN BENGALI AND IN BENGAL

Prodosh Bhattacharya (Professor of English at Jadavpur University, Kolkata, India) and Abhirup Mascharak (Department of English, Jadavpur University, Kolkata, India)



Left: Prodosh (2nd from the right) with colleagues and student, at Krishnath College, a Liberal Arts and Sciences College in Baharampur in the Murshidabad District, West Bengal, ca. 2018. Right: Abhirup Mascharak.

Having chosen to specialize in Old English and Early Middle English literature at Oxford, Prodosh Bhattacharya then changed track for his doctorate at Jadavpur University, Kolkata, India, working on the late-19th/early-20th novelist and pamphleteer Marie Corelli. The first encounter between the first-person narrator Geoffrey Tempest and Prince Lucio Rimanez in her 1895 bestseller *The Sorrows of Satan* uncannily anticipates the one between Jonathan Harker and the titular antagonist in Bram Stoker’s novel that would appear two years later.

He has been teaching English Literature and Language from pre-college to post-graduate levels since 1982, and has supervised research work on Old English prose and verse narratives, Tolkien’s *Lord of the Rings*, nonsense rhymes in Bengali and English, and adaptations from English Literature in Indian popular cinema.

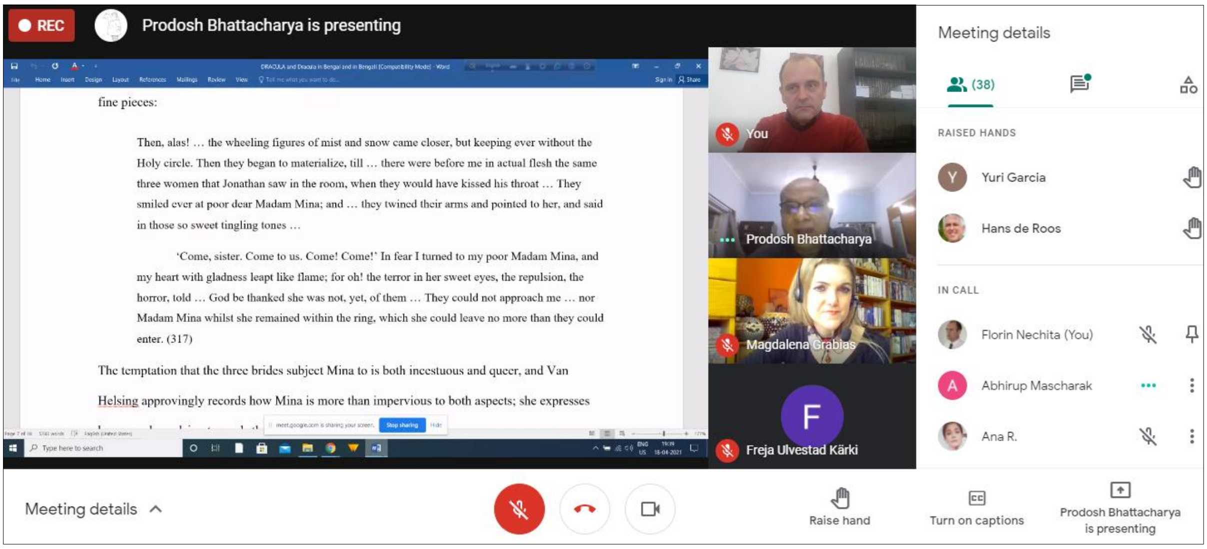
Abhirup Mascharak has two Masters degrees, in English and Film Studies respectively, from Jadavpur University, Kolkata. An avid and voracious reader of books and viewer of films, he has published work on, among others, Indian film adaptations of English Literature, P. G. Wodehouse, and Bengali literary adaptations of *Dracula*.

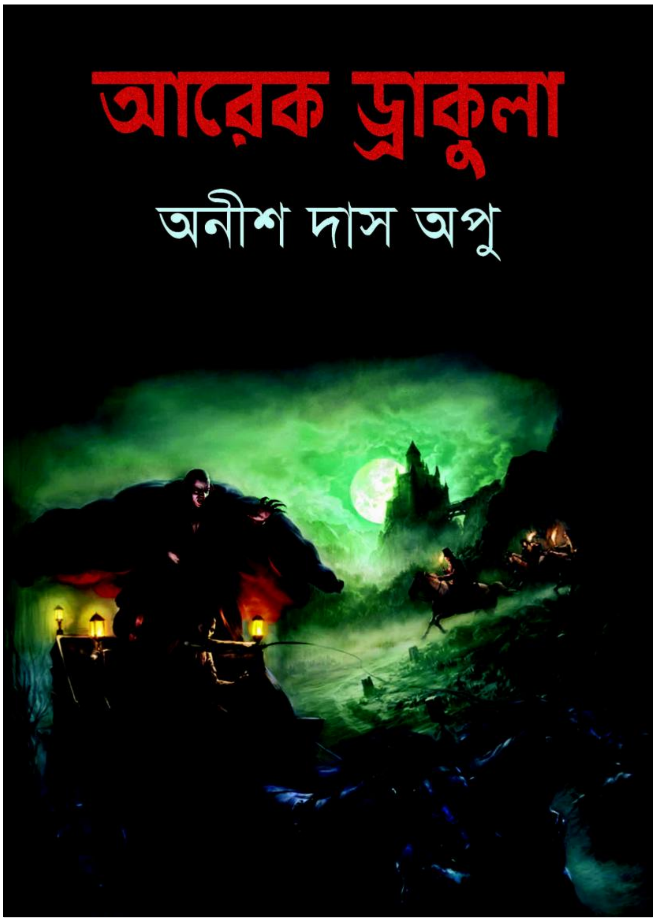
Dracula and Dracula in Bengali and in Bengal

This presentation, after listing some translations of Stoker’s novel into Bengali, chooses to focus on two adaptations which totally Indianize the novel and its characters, particularly the titular antagonist, placing them, in one case, in newly-independent India and Calcutta, and in the other, in an India and a Calcutta around two decades after the independence of 1947. In the process, the vampire is queered in both adaptations, and, in the earlier one, so are its human opponents, whereas the later adaptation follows a more homophobic opposition of a

queer alien and unambiguously heterosexual humans, despite there being no major feminine presence in it. We attempt some deductions regarding why the two Bengali adaptors took their respective stances.

Academic profile: http://www.jaduniv.edu.in/profile.php?uid=151






SVF
SHRIKANT MOHTA & MAHENDRA SONI
PRESENT
রক্তপান
স্বাস্থ্যের পক্ষে
ক্ষতিকারক
MIMI CHAKRABORTY
ANIRBAN BHATTACHARYA
DRACULA SIR
A FILM BY DEBALOY BHATTACHARYA
RELEASING
MAY 1ST

OL' RED EYES HIMSELF: THE MESMERIC VAMPIRE IN POLIDORI'S *THE VAMPYRE* AND STOKER'S *DRACULA*

Martina Bartlett (Winchester University, Winchester, UK)



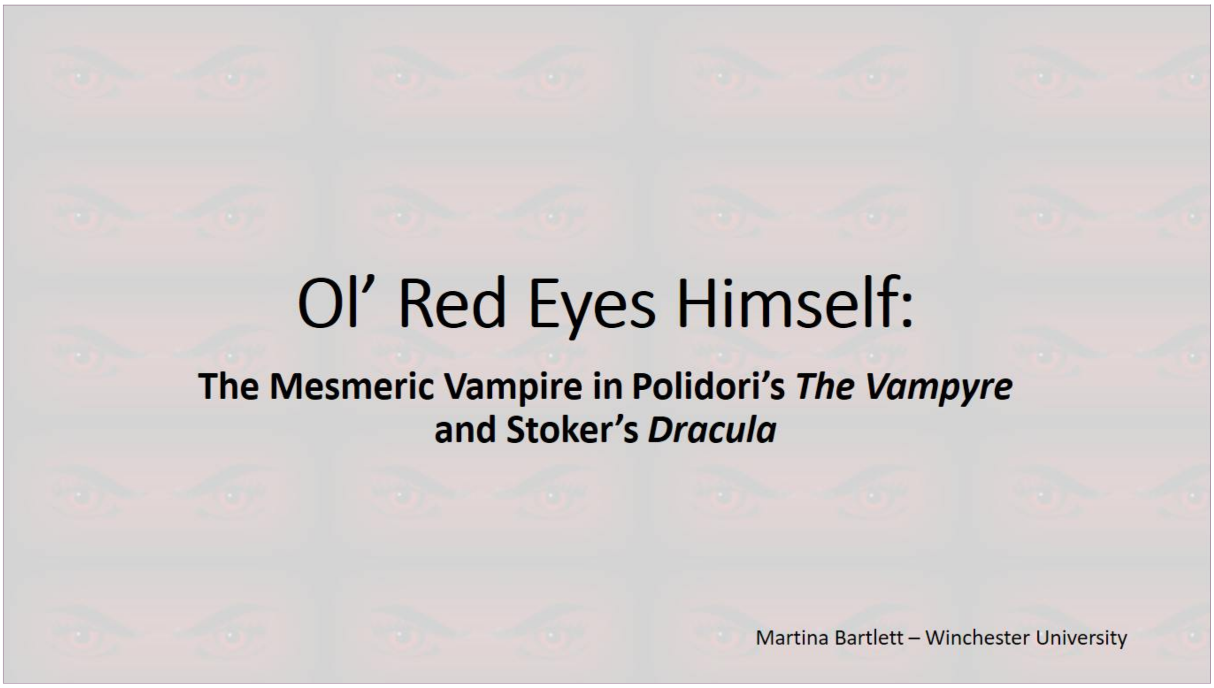
Martina is preparing a PhD thesis on the prose of John William Polidori and is using his non-fiction work to interrogate his fiction writing; specifically, *The Vampyre* and *Ernestus Berchtold or the Modern Oedipus*. She has contributed to a series on *Religion and the Senses*, with a chapter entitled "'A Power Invisible': How Somnambulists' Blindness Reflected Debate on the Existence of Soul" published by Equinox (2020). Recently, she has contributed to the Palgrave series *Gothic Handbook*, specifically *Gothic Origins*, which is awaiting publication.

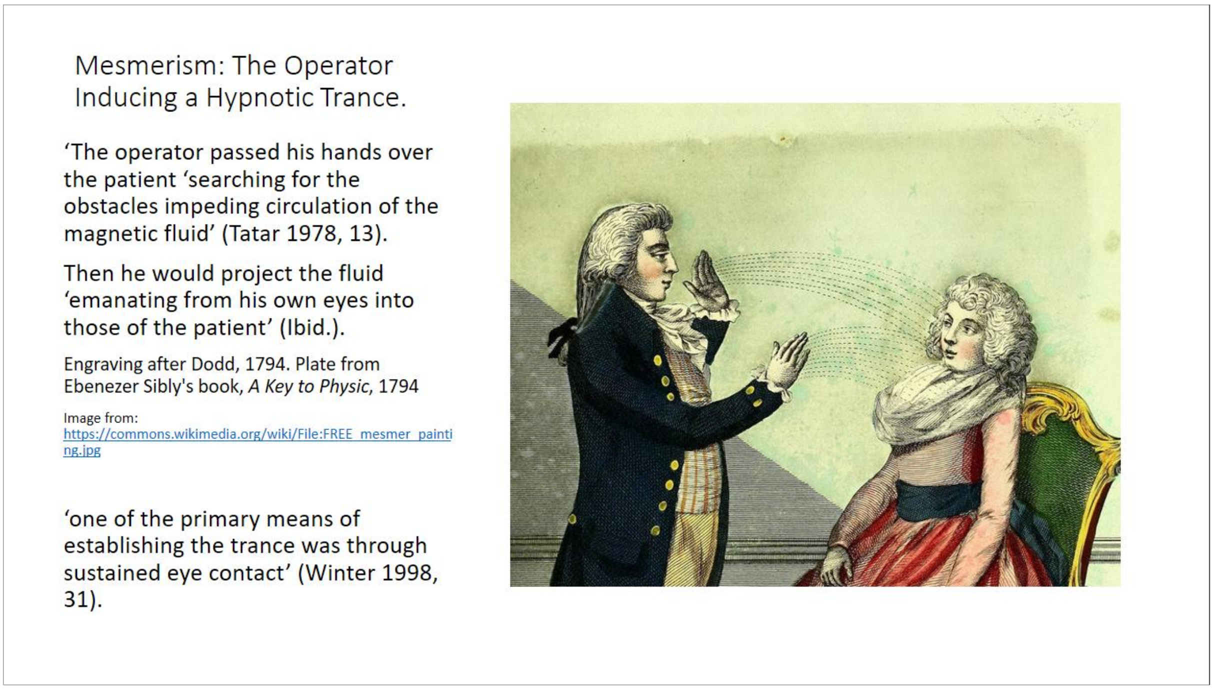
Ol' Red Eyes Himself: The Mesmeric Vampire in Polidori's *The Vampyre* and Stoker's *Dracula*.

John William Polidori graduated from Edinburgh University with an MD and a thesis on *oneirodynia* (somnambulism) in 1815 just as Franz Anton Mesmer was dying. During the now infamous trip to Geneva in his short employ as Lord Byron's physician, Polidori wrote what was to become a seminal text in vampire fiction, creating Lord Ruthven (a.k.a. Strongmore) the aristocratic seducer in *The Vampyre*. Polidori's description focused on the vampire's mesmerising gaze, his "dead grey eye", a tangible force felt by all those upon

whom it fell. The vampire's ability to manipulate the imaginations of his victims by reflecting their own fantasies back to them, alongside his mesmerising gaze, has much in common with the power of the animal magnetists.

At the other end of the century, Stoker's creation *Dracula* depicts a similar asymmetrical male relationship to that of *The Vampyre*, with vampires whose gaze also enthrals their victims. But in Stoker's fiction it is not only vampires who use such mind-manipulating powers; Stoker bestows this ability, albeit medicalized as hypnotism, on the vampire hunter, Van Helsing, who deploys it in the pursuance and destruction of Dracula. This paper argues that both vampires embody fears of the powerful manipulator of minds, the magnetist, but it is only Stoker who used the vampire's own power to defeat him.





The eyes of the vampire…

The Vampyre

‘Those who felt the sensation of awe, could not explain whence it arose: some attributed it to the glance of that dead grey eye, which, fixing upon the object’s face, seemed not to penetrate, and at one look to pierce through to the inward workings of the heart; but to throw upon the cheek a leaden ray that weighed upon the skin it could not pass’ (Polidori 1994, 33).

Dracula

Harker: ‘But the count! Never did I imagine such wrath and fury, even in the demons in the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed beneath them’ (Stoker 1996, 38).

Lucy: ‘His red eyes again’ (Stoker 1996, 93).

Mina: ‘the fire divided, and seemed […] like two red eyes’ (Stoker 1996, 259).

‘those red lips’ – seductive vampires in *Dracula*

- **JH of the vampire brides:**

‘I felt in my heart a wicked, burning desire that they would kiss me with those red lips’ (Stoker 1996, 37).



- **Vampire Lucy in the graveyard:**

‘Come to me, Arthur.’ ‘My arms are hungry for you’ (Stoker 1996, 211).

- **Mina is unusually affectionate:**

‘The dear girl was more affectionate with me than ever, and clung to me..’ (Stoker 1996, 267)

- **Van Helsing and the vampire bride:**

‘Then the beautiful eyes of the fair woman open and look love, and the voluptuous mouth present to a kiss – and man is weak. And there remain one more victim in the Vampire fold; one more to swell the grim and grisly ranks of the Un-dead!...’ (Stoker 1996, 370)

DRACULA, A NARRATIVE OF MENTAL ILLNESS IN ITS DIFFERENT MANIFESTATIONS

Francia Benson (Weber State University, Utah)



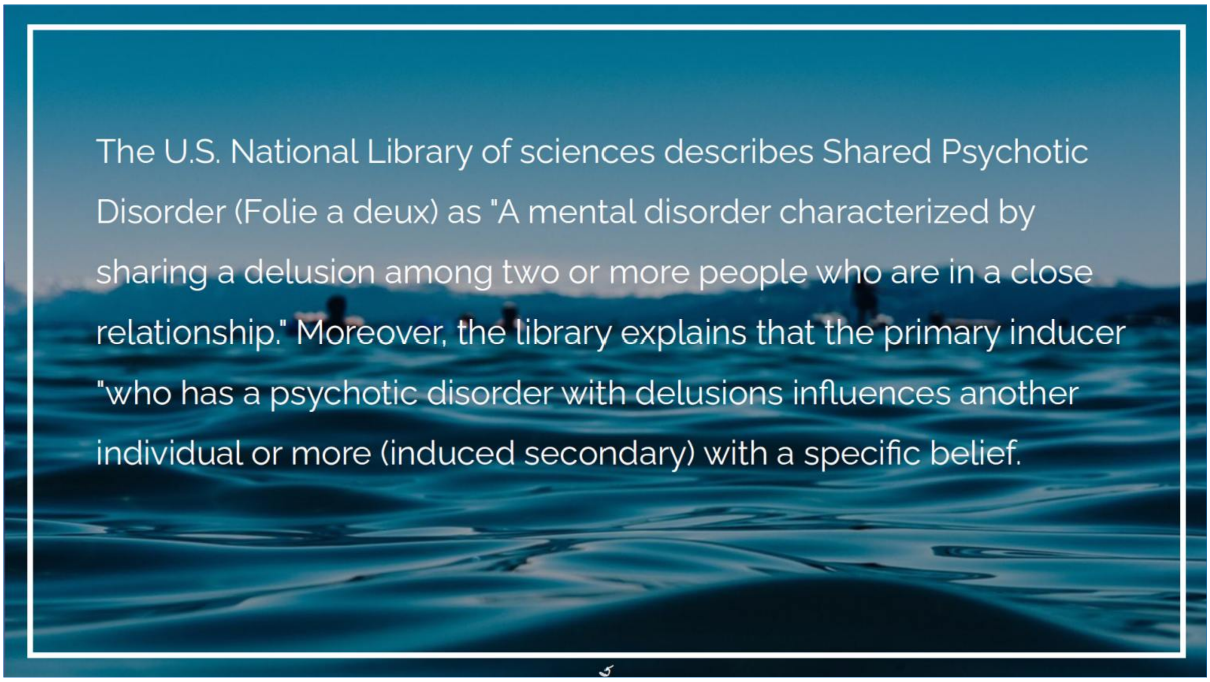
Francia Benson is a freelance writer, journalist, and social media strategist. She taught a semester of rhetoric and composition at Weber State University. In May of the present year, she will graduate from the same university with a Master’s of English in Creative Writing. In Honduras, Francia published a book of poetry with the title El Alma Esta Escribiendo. She had the opportunity to learn different writing styles and analyze literature and films. Francia is currently working on a collection of short stories and a short film based on one of the characters.

Dracula, a Narrative of Mental Illness in its Different Manifestations

There has been much speculation about Bram Stokers inspiration in creating the persona of Dracula. Stoker introduces three psychiatry elements: a mentally ill patient, a mental asylum, and a psychiatrist. The theme of mental illness, or madness, is portrayed through the characters. Scholars have written about mental disorders in *Dracula* in an attempt to unravel the count and the characters. Dr. Andres Romero Jodar suggests that *Dracula* is an examination of the human mind and paranoid disorders. Scholars J. M. Raines, L. C. Raines, and M. Singer argue that Count Dracula exhibits borderline personality disorder traits. I suggest that *Dracula* is a narrative of mental illness in its different manifestations, and it explores the depth and distortion of the human mind. My argument is based on the characters’ behaviours and the transferring of knowledge and fears among them, on Stoker’s interest in psychology, neurology, and madness and his connections with professionals in those fields. Dracula, perhaps, is a mental phenomenon rather than just a fictional character.

I assert that the characters suffer from shared psychotic disorder. The primarily affected person transfers delusions or abnormal behaviours to another person or a group of people close to him. The personages share paranoid delusions, and they feed off each other. Their journals and letters are like a door to their minds, insights into their psyche, fears, anxieties, and doubts. Lucy Westenra’s journal reasserts Van Helsings belief about the existence of a vampire. He becomes the primary inducer and unknowingly, with Mina Harker’s help, induces the others.





THE THRILL OF COLLISION; HOW VALUES CLASHES CAN SPUR MODERN RIFFS UPON 19TH CENTURY FICTION

Paul Butler (Novelist)

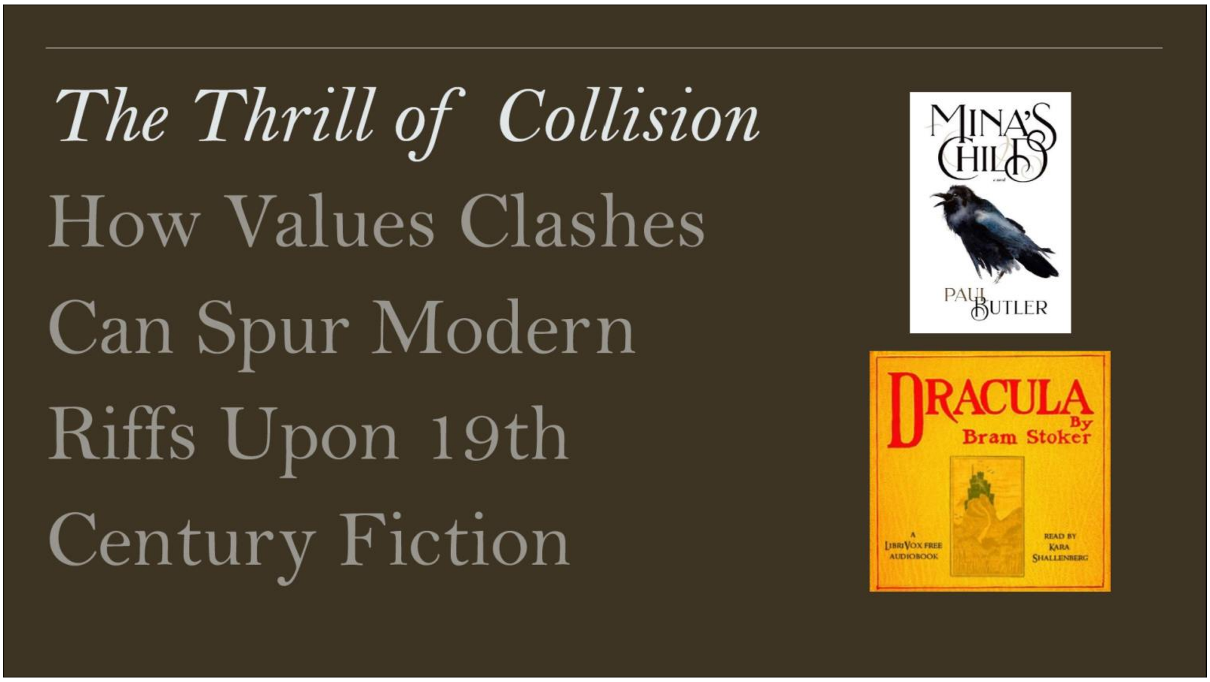


Paul Butler is the author of ten novels. His most recent novel, *Mina’s Child*, published in 2020 by Inanna Publications (Toronto), revisits from a 21st century perspective the notion of foreign evil awakening a demon sexuality in otherwise innocent women’s sexuality. Previous works have appeared on the judges’ lists of Canada Reads, the Newfoundland and Labrador Book Awards shortlists, and he was on the Relit Longlist for three consecutive years.

His blog is **www.paulbutlernovelist.wordpress.com**

The Thrill of Collision; How Values Clashes Can Spur Modern Riffs upon 19th Century Fiction

My novel *Mina’s Child* (Toronto: Inanna Publications, 2020), set a generation after the events in Bram Stoker’s novel, explores *Dracula* from the point of view of Abree Harker, the daughter of Jonathan and Mina Harker. The values clash between parents and grown daughter in the early 1920s represents the dissonance of the 21st century readers experience with Bram Stoker’s moral framework in which a foreign evil (Count Dracula) infects the virtue of “good” English women, exemplified by Lucy Westenra. These fears, seen uncritically in 1897, represent if modernized an involuntary celibates’ sensibility, and multiple issues of misogyny and racial/cultural prejudice. I will explore how values that are mainly hidden and unconsciously expressed by a 19th century novelist are later explored by late 20th and 21st century fiction writers. In establishing a template for this revisionist approach I will refer to the spirit and the tradition of Jean Ryss *Wide Sargasso Sea* (the 1966 novel that riffs on Charlotte Brontë’s *Jane Eyre)*.


The Thrill of Collision
How Values Clashes
Can Spur Modern
Riffs Upon 19th
Century Fiction
MINA'S CHILD
PAUL BUTLER
DRACULA
By
Bram Stoker
A LIBRIVOX FREE AUDIOBOOK
READ BY KARA SHALLENBERG


Mina’s Child, 2020
Inanna Publications,
Toronto
MINA'S CHILD
a novel
PAUL BUTLER

THE MORPHING OF DRACULA: THE MANY FACES OF VAMPIRES

Elsa Carruthers (Poet, writer, and genre scholar)



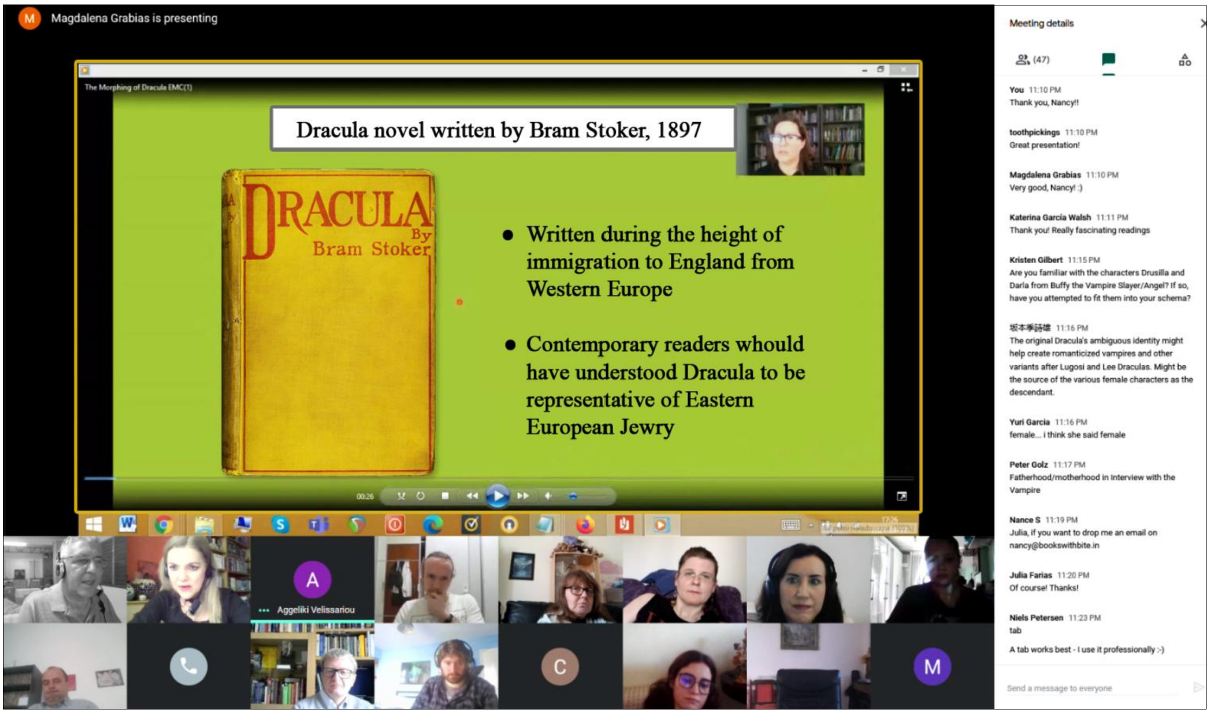
Elsa is a poet, writer, and genre scholar. She has contributed book chapters to *Uncovering Stranger Things*, *The Many Lives of The Twilight Zone*, and *The Streaming of Hill House*. Her fiction and poetry is published in *The HWA Poetry Showcase*, *Space and Time Magazine*, *Amazing Stories Magazine*, and several other anthologies.

The Morphing Of Dracula: The Many Faces Of Vampires

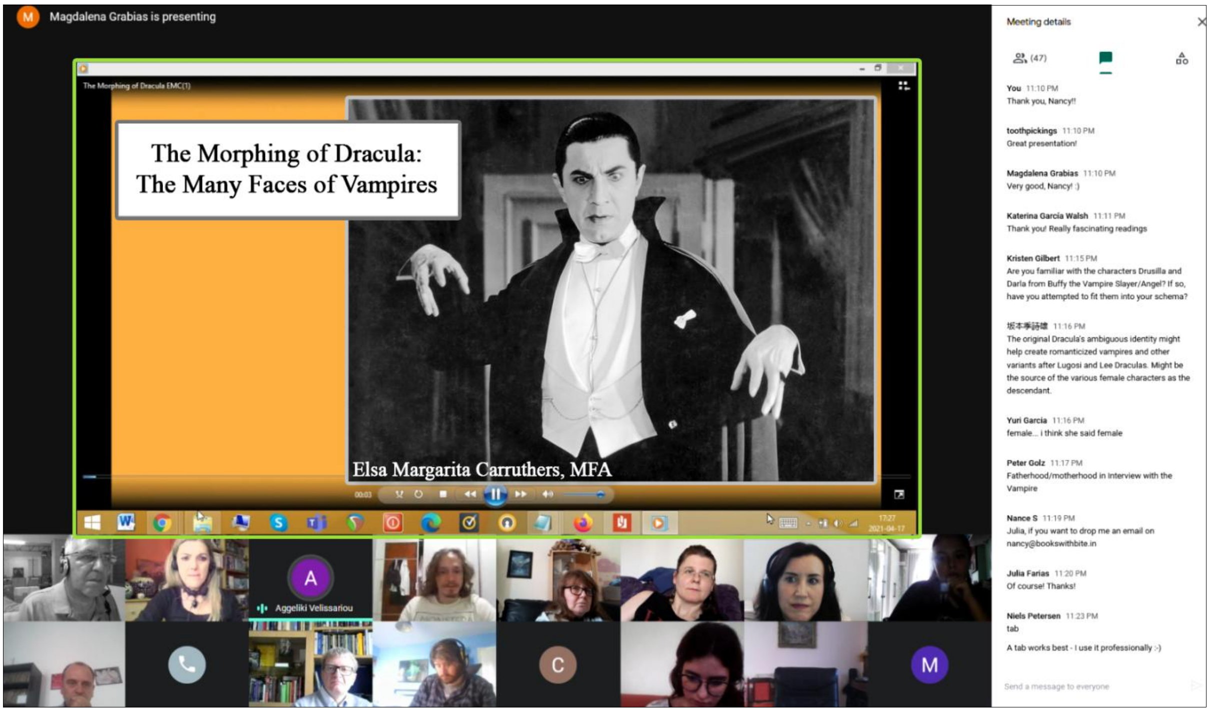
This presentation will examine the way that vampires have changed in appearance and social significance and symbolism over time. From Count Orlok and *Dracula*’s anti-Eastern European anxiety (specifically anti-Semitism), to the call for racial and social justice of *Blackula* and *A Girl Walks Home Alone At Night*.

Significant additions to vampire lore and culture often reflect the need for representation and a desire for social change, but they also can be agents of maintaining the status quo.

We will also explore examples of status quo vampires that serve as roadblocks to change and their symbolism.



This presentation can be viewed at **https://www.youtube.com/watch?v=glePJRRRTXk**



"THE PLOT THICKENS": *DRACULA*'S *CASTLEVANIA* BLOODLINES

Matthew Ray Crofts (University of Hull)

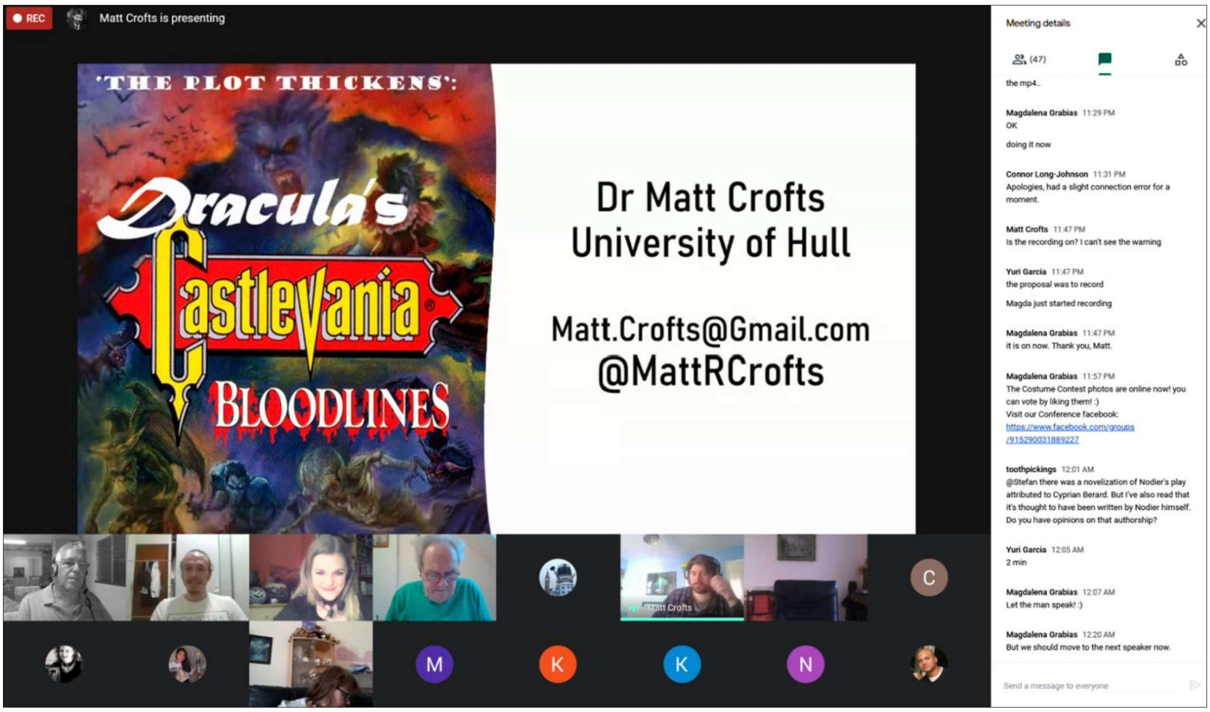


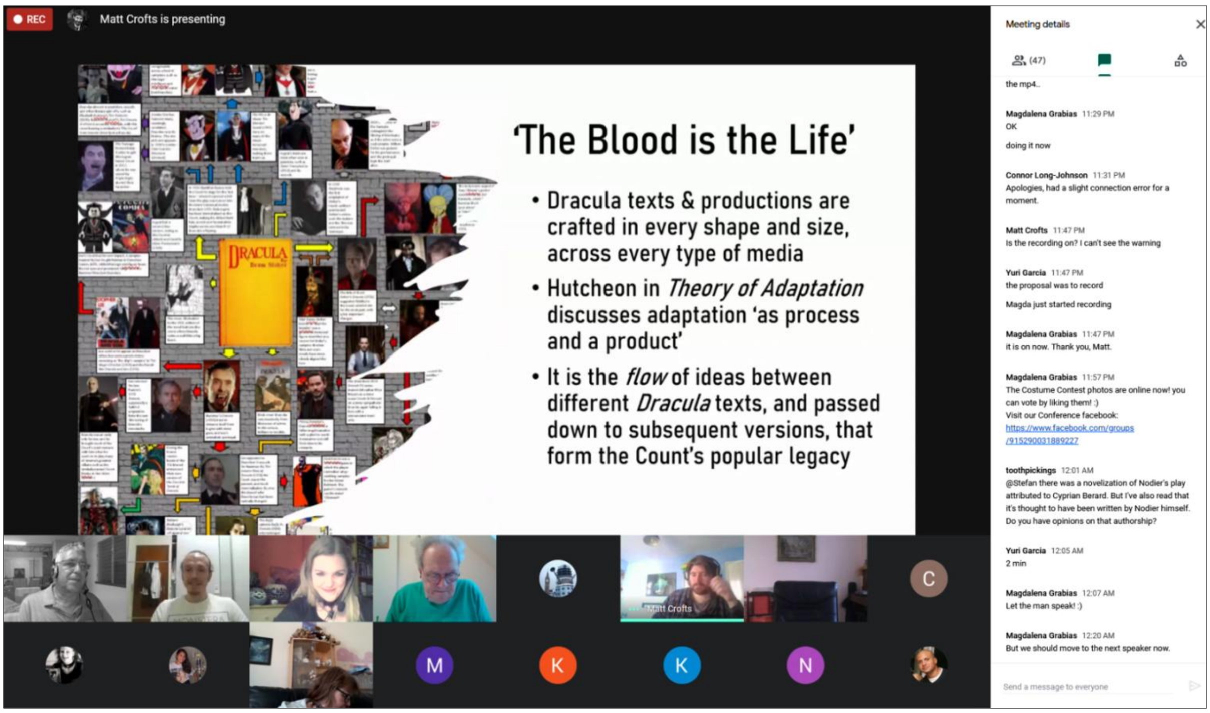
Dracula is no stranger to transformations. The greatest of these is perhaps the long-running *Castlevania* series, which has run from 1986 to the present, and could perhaps boast being the *Dracula* series with the most iterations. *Castlevania* has built its own *Dracula* mythos, fuelled its own popularity, and has gone on to receive its own trans-media adaptation. To *Dracula* scholarship it offers a long-running example of literary adaptation and a complex case-study in how diverse influences can reshape a relationship with the source text.

Set within Dracula's castle, the series sees the player battling the Count's hordes to slay him —until his next resurrection. In many ways *Castlevania* reflects the wider cultural treatment of *Dracula*: it prefers to appropriate the Count and craft an original narrative. Apart from Stoker's novel, there are influences from the horror movies that popularized the text, with references to actors such as Bela Lugosi in the first instalment. The series expands over its twenty+ instalments, reinventing the Count, creating its own parodic spin off, a complete reboot of the franchise, and mostly recent an animated television adaptation. Boldly, the 1994 entry, *Castlevania: The New Generation* (1994), subsumed the original novel within the series' own canon. "The plot thickens" was used in a print advertisement for the instalment, signalling the game's literary heritage, but equally its own expansion upon the series'

mythos. In every sense, the “adaptation” now dwarfs the original, bringing the text to distinct new audiences and media, in turn challenging the stability of the core text.

This paper will begin to explore the *Castlevania* series’ inventive and complex engagement with *Dracula*, not only moving beyond the book-to-film format, but offering an international perspective and incorporating influences from other adaptations. It offers a fresh perspective as to how a series can destabilize the core text, even supplant it, not only through a multitude of reinventions, but an establishment of its own franchise and mythos.





MYTHS AND LEGENDS IN PORTUGAL TOURISM: YES OR NO?

Soraia Garcês and Margarida Pocinho (University of Madeira/CIERL and Research Center for Tourism, Sustainability and Well-Being of the University of Algarve)





Soraia Garcês has a PhD in Psychology with a specialization in Educational Psychology, is an Assistant Professor at University of Madeira; an integrated Member of CinTurs - Research Center for Tourism, Sustainability and Well-Being of University of Algarve and a member of the Research Centre for Regional and Local Studies of University of Madeira. She has worked as an educational psychologist in the Regional Directorate of Education in Madeira and won a postdoc research fellowship with the project “Tourist Well-Being in Madeira Island“. She has published in SCOPUS and Thomson Reuters indexed journals, and was/is part of several European projects. Has expertise in research methods includes quantitative analysis and instrument development.

For more information please see: **https://www.cienciavitae.pt/portal/A81A-19B3-DCCD**

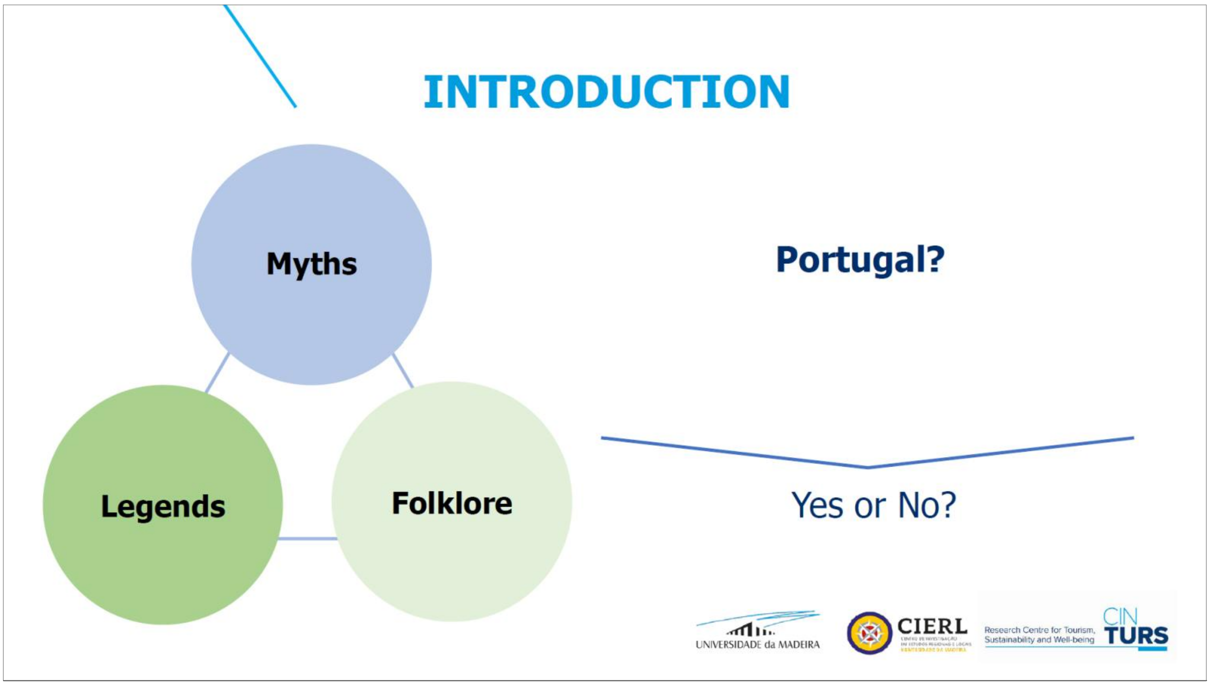
Margarida Pocinho, has a PhD in Educational Psychology and is an Associate Professor with Aggregation in Psychology at the Department of Psychology, University of Madeira. She is also a researcher at CinTurs - Research Center for Tourism, Sustainability and Well-Being of University of Algarve; Vice-President and Coordinator of the Psychology research group of the Research Centre for Regional and Local Studies of University of Madeira. She is a collaborative researcher at the Institute of Cognitive Psychology at the University of Coimbra and at the Connectivity Center of University of Zielona Góra, Poland. She is also an evaluator of project fellowships - FCT and an expert in H2020 evaluation panels (Marie Curie). Has worked in special education and has several published works in impact journals indexed to both SCOPUS and Thomson Reuters. Has participated in regional, national, and international projects, including European financed projects, as a principal investigator (PI)

and team member. Has expertise in research methods including project design, evaluation, assessment, and dissemination of results. The main areas of research are focused on education including higher education, with studies developed in topics such as special needs, inclusion, giftedness, creativity, multiculturalism, positive psychology, technology, and tourism.

For more information please see: **https://www.cienciavitae.pt/portal/8517-F21F-9761**

Myths and Legends in Portugal Tourism: Yes or No?

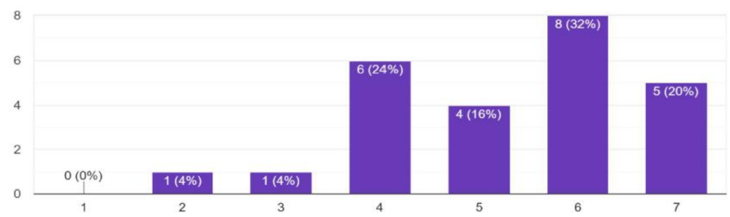
Myths and legends are scarcely used in Portugal tourism offers or even as a marketing strategy to the best of our knowledge. The potential of myths and legends as a powerful source of storytelling while preserving the "unwritten" stories of our grandmas, great-grandmas, and our old ancestors is, in our view, an opportunity to introduce a new market niche regarding intangible tourism products in Portugal. Experiences, emotions, and storytelling are cornerstones of today (and tomorrow) tourism and are vital to attract visitors to destinations. In a time that tourism has suffered unprecedented setbacks, it is crucial to look at new ideas that can be a destination differentiator from all the rest of the world and which simultaneously can be a source of satisfaction and well-being for locals. Myths and legends can be a positive experience that can bring strong emotions through its storytelling while at the same time preserving local culture. Thus, this communication will address the first stages and results of a study being carried out in Portugal that aims to analyze residents knowledge about myths and legends and their perceptions in using them as intangible tourism products and as a way to preserve local heritage.



FINDINGS

13. The use of myths and / or legends in tourist experiences promotes positive emotions in residents.

13. A utilização de mitos e/ou lendas em experiências turisticas promove emoções positivas nos residentes.
25 respostas

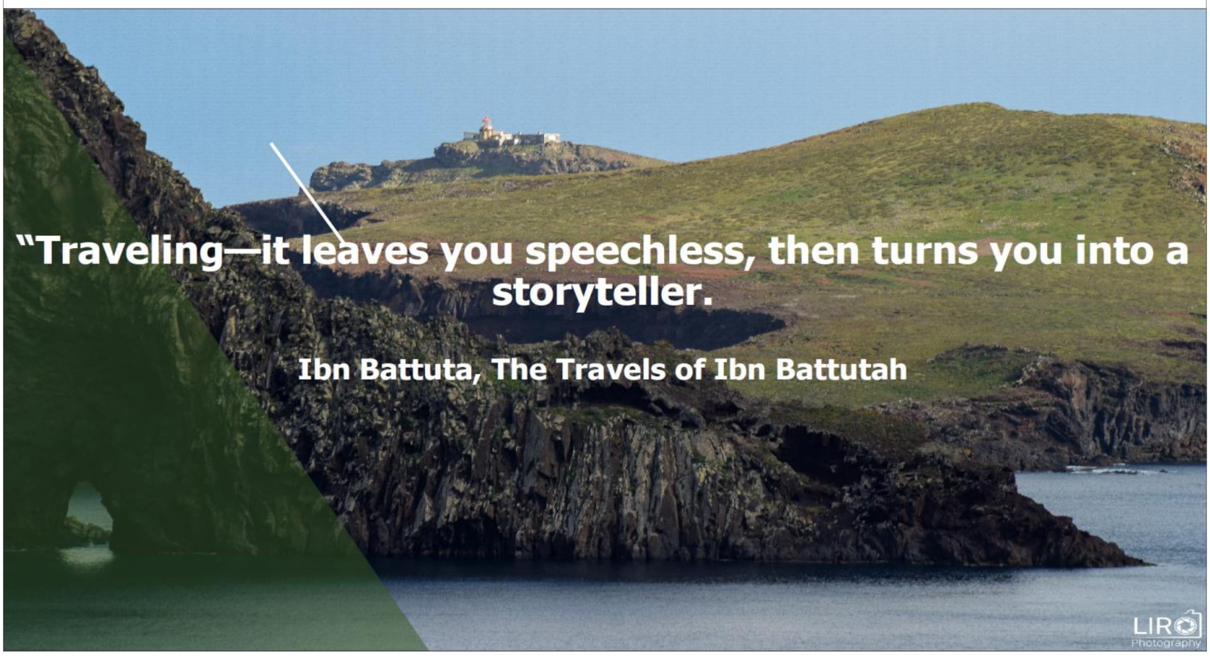


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CONCLUSION

- Overall,
  - In a time that tourism has suffered unprecedented setbacks, it is crucial to look at **new ideas that can be a destination differentiator** from all the rest of the world and which simultaneously can be a source of satisfaction and well-being for locals. **Myths and legends can be a positive experience that can bring strong emotions through its storytelling while at the same time preserving local culture**.

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DRACULA, THE MEDIATIC VAMPIRE: THE MOVIES THAT CREATED THE CONTEMPORARY MYTH

Yuri Garcia (Professor at Universidade Estácio de Sá. Rio de Janeiro, Brazil)



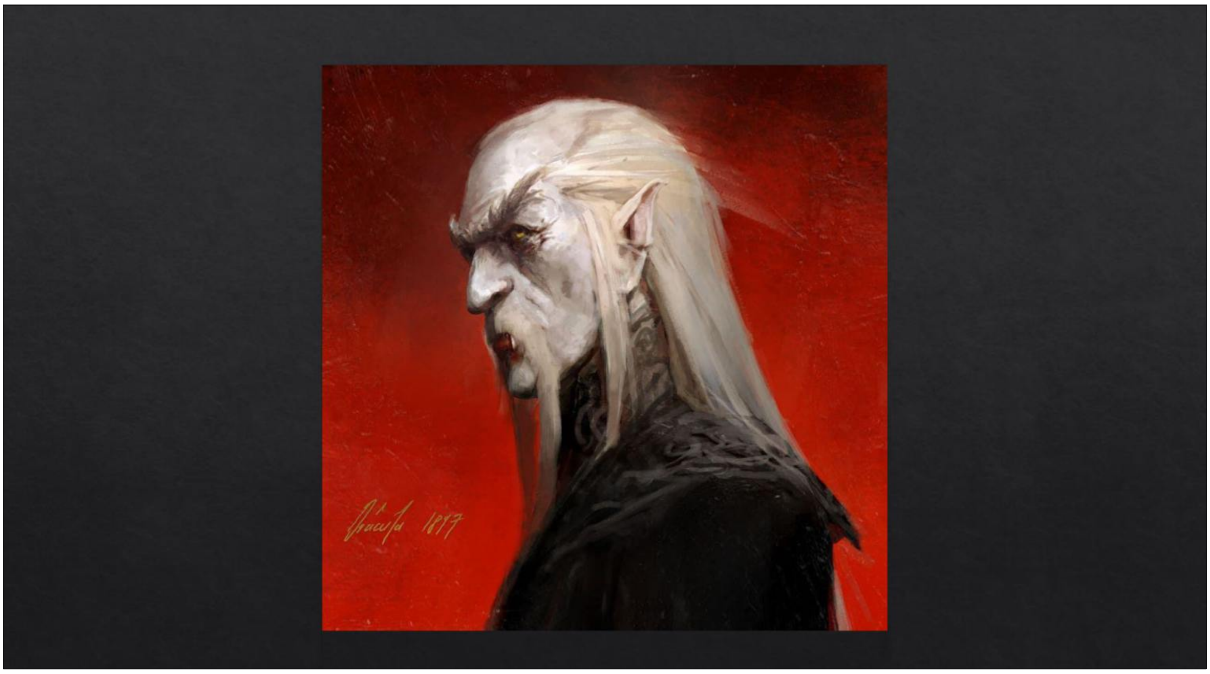
Yuri Garcia hold a PhD in Social Communication from the State University of Rio de Janeiro (UERJ) and a Master in Social Communication in the State University of Rio de Janeiro (UERJ), as well as a post-graduate degree in Teaching Higher Education from Cândido Mendes University (UCAM-IAVM) and a degree in Social Communication from Faculdades Integradas Hélio Alonso (FACHA). He is the author of the book *Drácula, o vampiro camaleônico* (Dracula, the Chameleonic Vampire, 2014). Yuri teaches Communication and Cinema in Estácio de Sá University (UNESA). Currently, his field of research interest is Filmic Genres (mainly Horror) and transpositions of books and comics to Cinema.

Dracula, the Mediatic Vampire: the Movies that Created the Contemporary Myth

The presentation focuses on exploring the construction of the vampire myth that is most common in our cultural imagery. Although this personification can be traced throughout history and seen in many ancient religions and legends and/or folklores around the world, the specification of its characteristics and its image was best delimited only in Gothic Literature —especially in the triad *The Vampyre* (John William Polidori, 1819), *Carmilla* (Joseph Sheridan Le Fanu, 1872) and *Dracula* (Bram Stoker, 1897). Due to its repercussion and history in the audiovisual media, *Dracula* has been the most famous representation of the

vampire in our culture. The relation with the historical figure Vlad Tepeș has brought some mystery that causes attraction and curiosity to the character. But most of all, its cinematic incursions have turned him in the classic idealization of the vampire. This presentation will highlight the importance of three films that are essential on the construction of the vampire myth and popularization of Dracula: *Nosferatu* (F. W. Murnau, 1922), *Dracula* (Tod Browning, 1931) and *Dracula* (Terence Fisher, 1958). As this vampire begins to be better molded in our culture in its monstrous persona, other movies introduce new readings of Dracula as romantic, suffering or heroic, opening new paths to explore its narratives and presenting a figure that is extremely famous in our imaginary and extremely chameleonic and mutable. Here, we will dedicate our objective on understanding this filmic importance in the construction of this myth.







NOSFERATU'S CATS: UNDEAD GENRE CONVENTIONS IN MURNAU, HERZOG, AND MERHIGE

Peter Gölz (Associate Professor at University of Victoria, British Columbia, Canada)

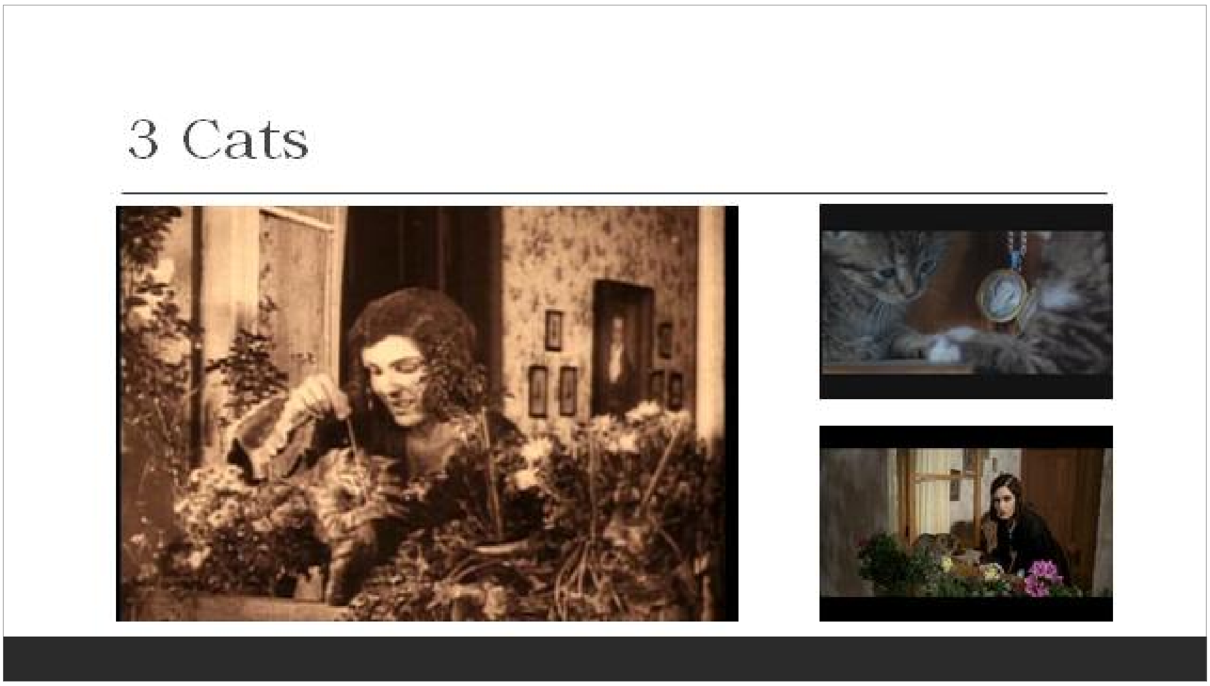


Peter Gölz is an Associate Professor in the Department of Germanic and Slavic Studies at the University of Victoria in British Columbia. Peter studied in Germany, England, and Canada, where he completed his MA at the University of Waterloo and his PhD at Queen's University. He has published on computer-assisted language learning, Cyberpunk, German literature and film, and vampires. Peter continues to offer his course "A Short History of Vampires in Literature and Film" which normally attracts about 300 students. There will be a special event to celebrate the 20th anniversary of the course this fall.

Nosferatu's Cats: Undead Genre Conventions in Murnau, Herzog, and Merhige

Nosferatu and *Dracula* stand side by side as the forefathers of cinematic vampires. In both cases, various film adaptations have, as befits genre productions, referred to and included the same central scene. As for *Dracula*, this is the scene of Jonathan Harker's encounter with the three brides/sisters in the Count's castle. Similarly, the female protagonist's encounter with a cat is depicted in the three canonical *Nosferatu* movies by Murnau, Herzog, and Merhige. While much has been written on the encounter with the brides, the cat scenes have not received broad attention despite their importance in setting the stage for every *Nosferatu* film, and the Nosferatu genre itself. This talk will look at the role of cats (and rats) in the three *Nosferatu* adaptations, paying special attention to how they introduce every film with a meta-critical and self-reflexive look at their status as adaptations and their interactions with genre conventions.


Nosferatu's Cats
UNDEAD GENRE CONVENTIONS IN
MURNAU, HERZOG, AND MERHIGE
Peter Gölz | University of Victoria | Canada


3 Cats

Scenario III



"This is Lucy's kitten. More about her later. We will recognize her by her little black nose and white socks. The child who gave Lucy the kitten said she had run through flour at the bakery. So here is the little creature, clever and playful, using her paw to bat the small medallion hung from the window's crossbar. Outside the window lies the town of Wismar, and the medallion bears Lucy's portrait. We may call the man who painted the miniature image Herr Henning.... Still chewing, Jonathan pulls on his frock coat and removes the medallion from the crossbar. The kitten tries to bat it again as he slips it into his pocket." (Herzog) 45

Scenario III



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BYRON, POLIDORI AND THE CLASSICAL ROOTS OF VAMPIRISM

Penelope Goodman (Senior Lecturer in Roman History, University of Leeds, UK)



Penelope Goodman is an academic Classicist at the University of Leeds. She is also a member of the London Dracula Society, and presented a paper on *Dracula* and Classical Antiquity at the 2018 Dracula Congress in Brașov. She regularly publishes academic work on receptions of Classics, such as on the films of Ray Harryhausen or concerning the emperor Augustus.

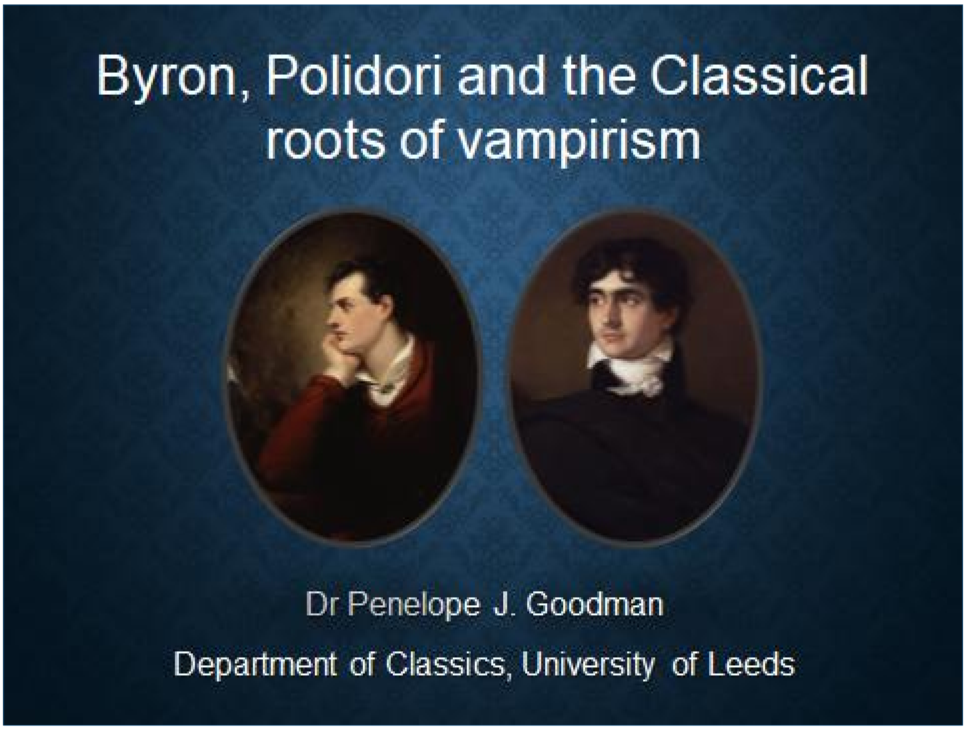
Publications: **https://ahc.leeds.ac.uk/languages/staff/52/dr-penelope-goodman**

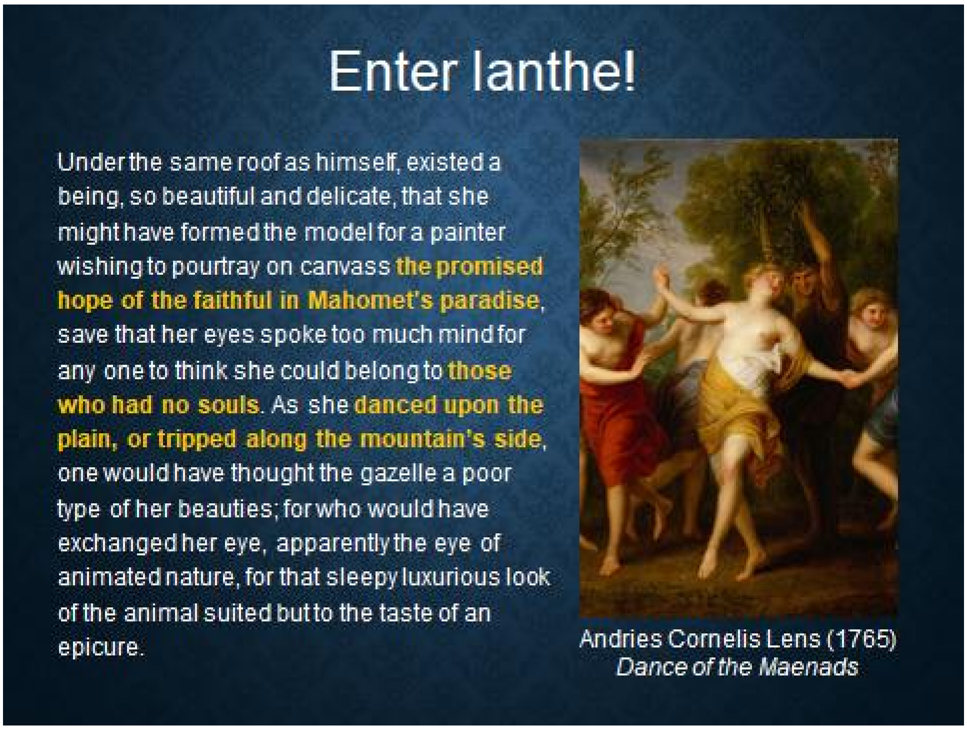
Byron, Polidori and the Classical Roots of Vampirism

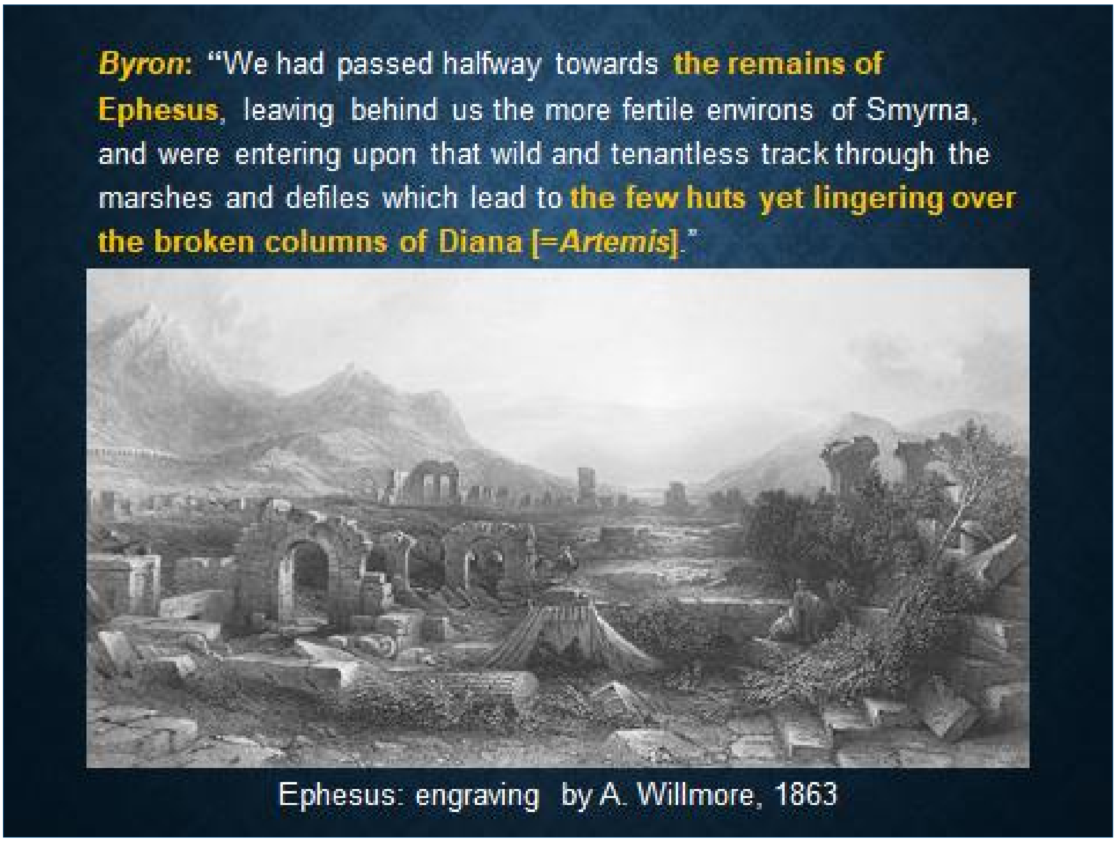
Classical literature and culture were greatly revered by the Romantic movement, so it is not surprising that Byron's *Fragment of a Novel* and Polidori's *The Vampyre* both deploy Classical settings, motifs and allusions. This paper examines these references, asking what they bring to the texts and what resonances they would have had for contemporary readers.

Both stories involve journeys which start like conventional Grand Tours but quickly become journeys into an ancient otherworld. Byron constructs layers of multiple abandoned pasts, offering an implicit warning about the fleeting nature of human civilisation, while Polidori's Aubrey is torn between the vivid but simple Greece of the present and the glorious yet fallen Greece of the past. Both scenarios reflect and contribute to wider contemporary debates about Classical antiquity and its relationship to the present.

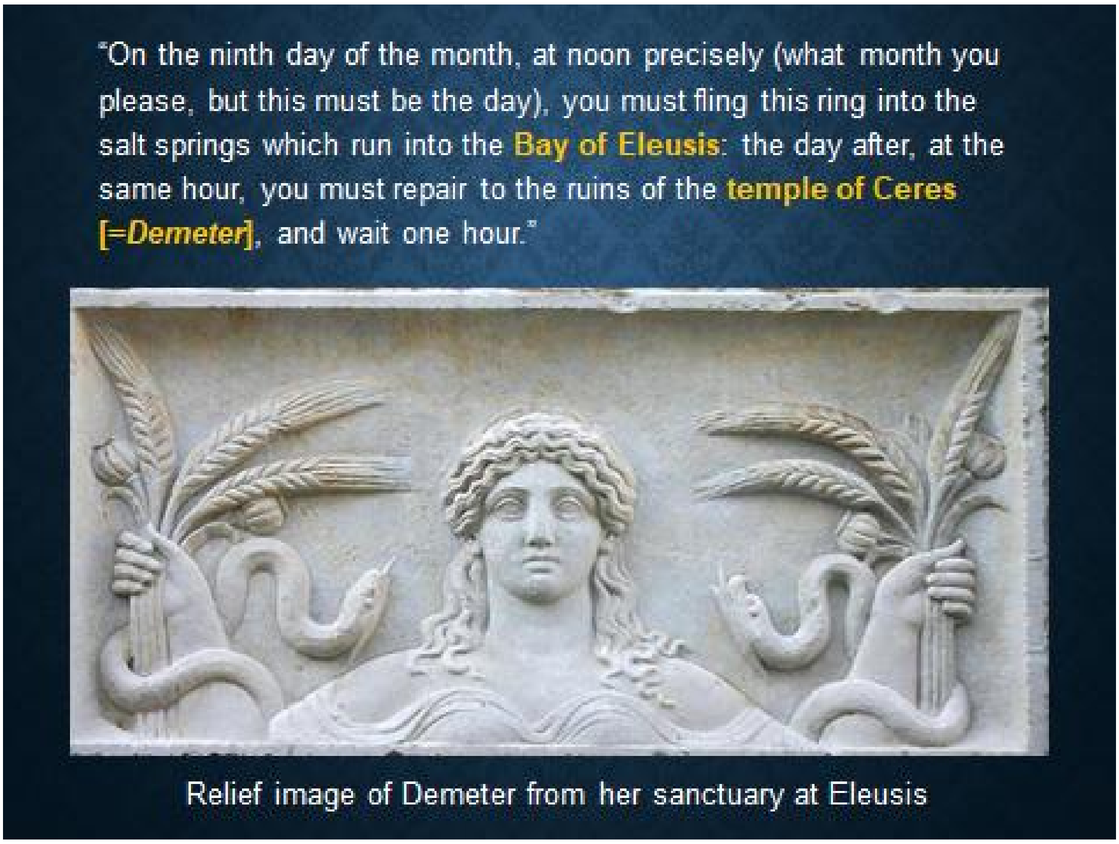
The landscapes of the stories are also replete with ancient gods. Byron refers explicitly to the temple of Diana at Ephesus, one of the Seven Wonders of the ancient world, and the temple of Ceres at Eleusis, the centre of a mystery cult celebrating the cycles of death and rebirth. Polidori's references are more allusive, but include pagan beliefs and practices and incorporate the central device of an oath of secrecy from Byron's fragment. These references to ancient paganism generate an air of exoticism, some element of magical realism, and a frisson of simultaneous attraction and repulsion which draws the reader into the story.







Ephesus: engraving by A. Willmore, 1863



Relief image of Demeter from her sanctuary at Eleusis

IN EMILY WE MAY ACQUIT AND BLAME THE WORD ON SCHMIDT: UPDATES ON EMILY GERARD RESEARCH—HOW MUCH OF HER WORK DID BRAM STOKER USE AND FURTHER DISCOVERIES ON THE ORIGIN OF THE WORD "NOSFERATU".

Lokke Heiss (Physician and independent *Dracula* researcher, USA)

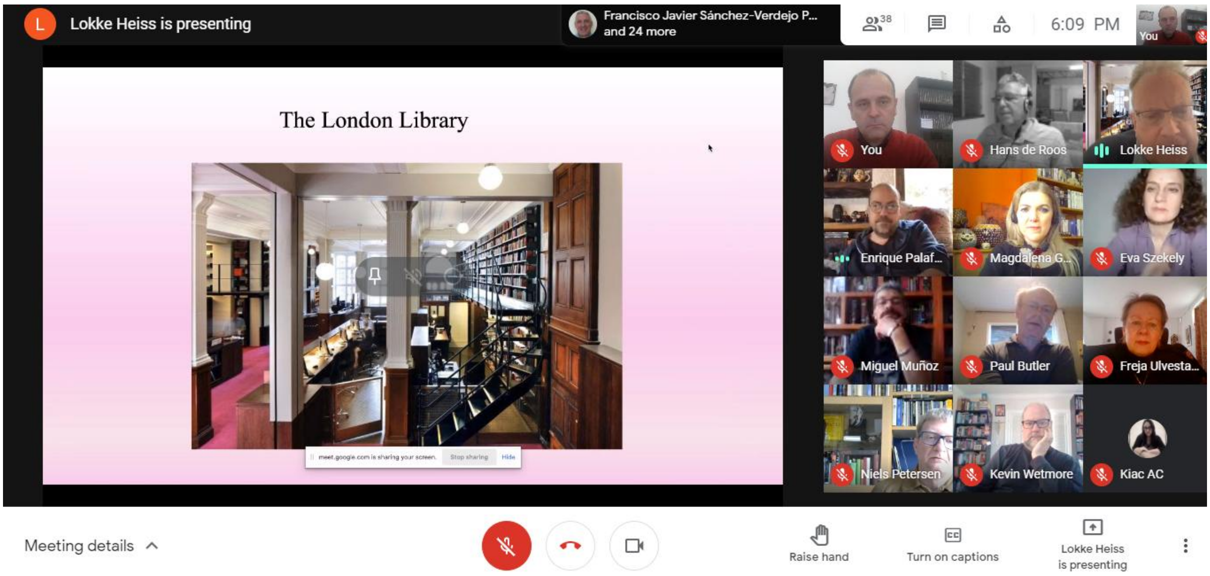


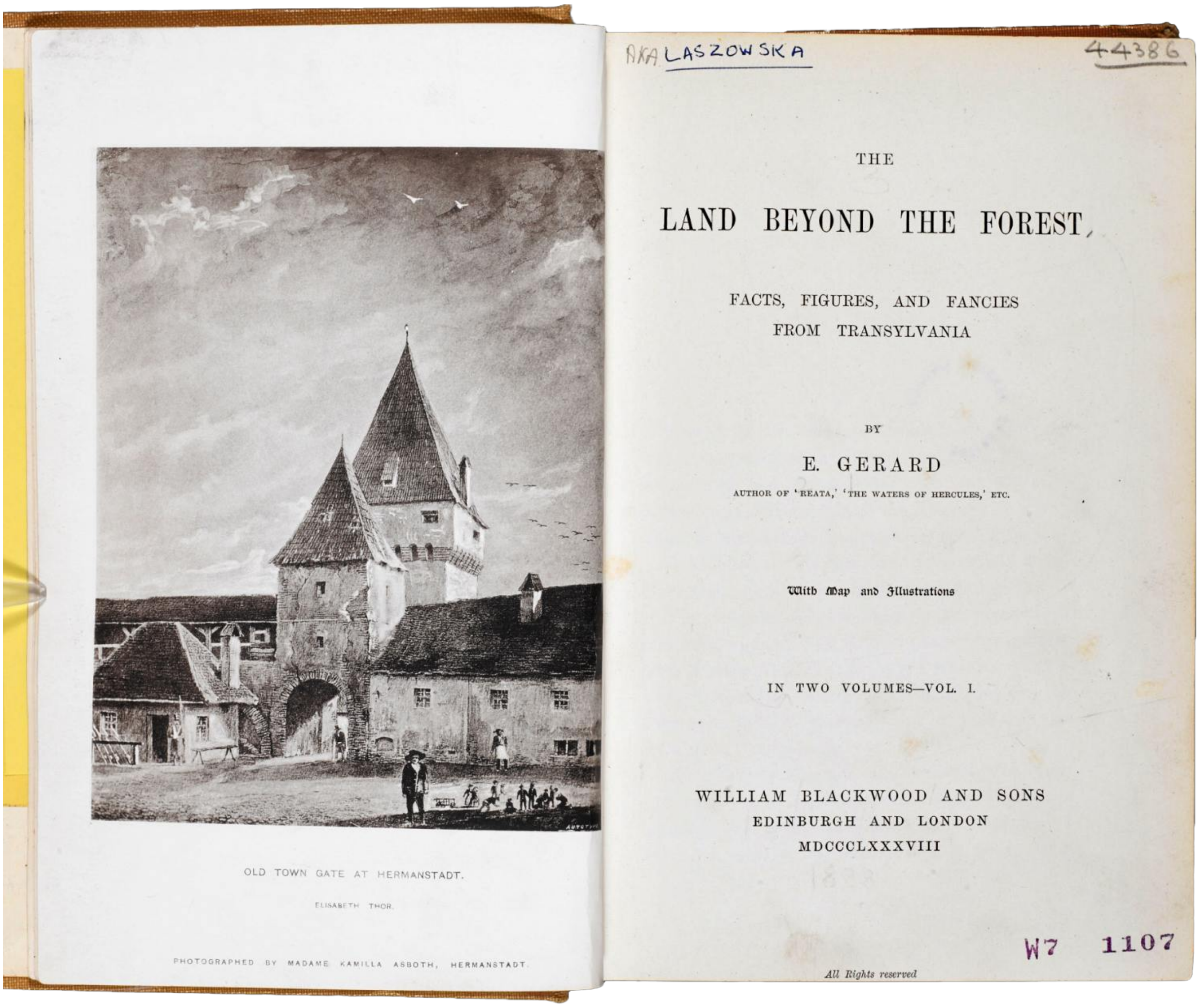
Lokke Heiss worked with Elizabeth Miller and was a speaker at a previous *Dracula* Congress in Transylvania. He is a physician and *Dracula* scholar, helped with a restoration of the German film *Nosferatu* and also did research on the "original" *Dracula* film, the Hungarian *Death of Drakula*. Lokke Heiss also done extensive research on Emily Gerard; he visited her birth home in Scotland and met her descendants in Vienna.

In Emily We May Acquit and Blame the Word on Schmidt: Updates on Emily Gerard Research—How Much of Her Work Did Bram Stoker Use and Further Discoveries on the Origin of the Word "Nosferatu".

Many participants attending this conference will be familiar with Emily Gerard and her book *The Land Beyond the Forest*. My paper will be an update on two aspects regarding Bram Stoker and his use of Emily Gerard's work in the formation of his novel *Dracula*. The first involves the question of his source material: his notes reflect his knowledge of Gerard's article in *Nineteenth Century Magazine*, but it has been unclear as to if he had access to her book, *The Land Beyond the Forest*. With the help of the London Library, I can confidently

answer that question. The second update is to discuss further research in the word "Nosferatu", the source of which has been a topic of debate for decades. I will further discuss recent evidence that Gerard's source for the word was an article from folklorist Wilhelm Schmidt published in 1865, and offer suggestions in which "Nosferatu" may be his attempt at transcription from an oral history.





THE ANOREXIC LOGIC OF LE FANU’S *CARMILLA*

Cat Howe (MA student at the University of Portsmouth)

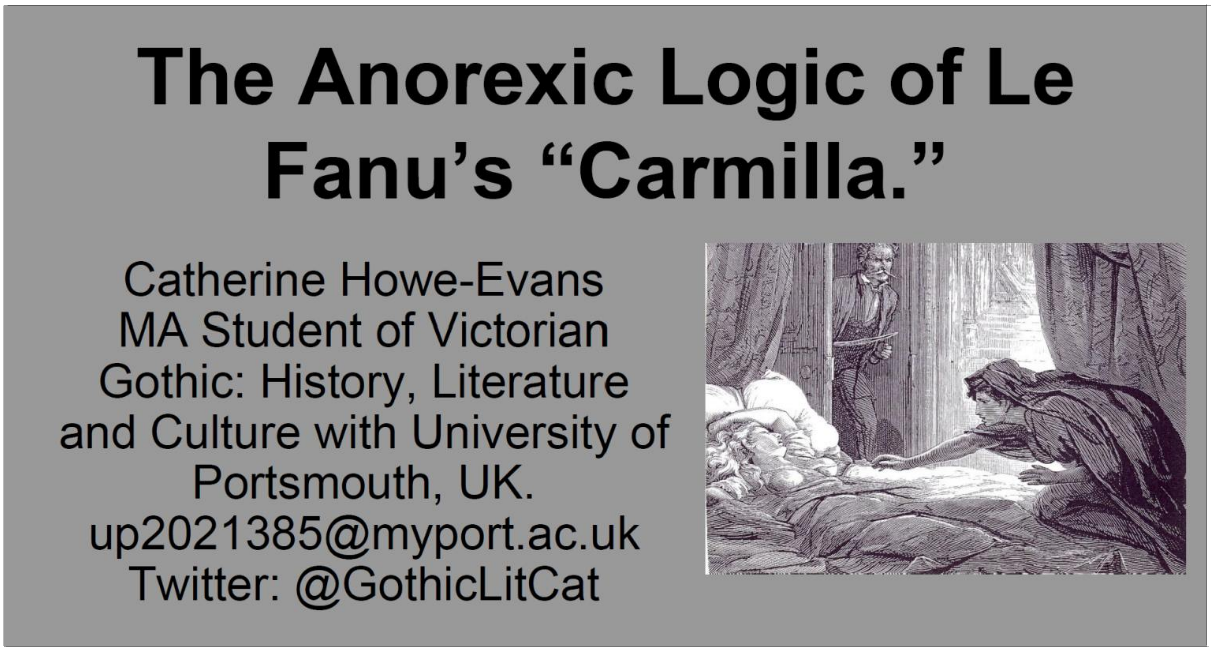


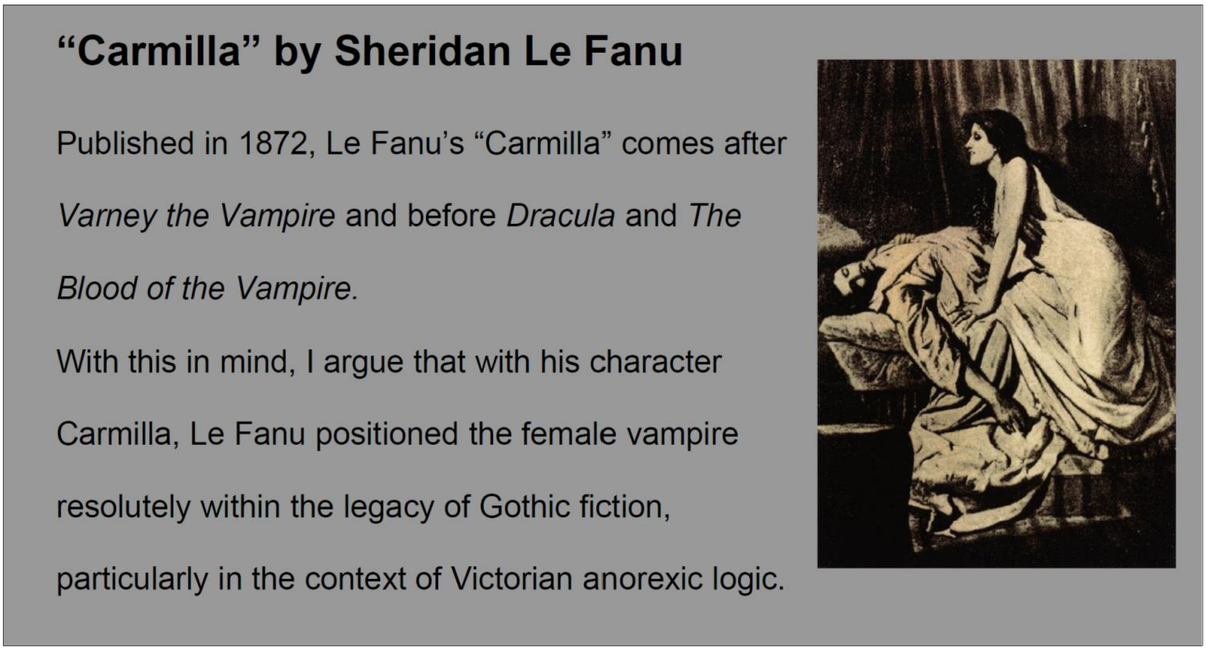
Cat Howe is currently studying MA Victorian Gothic History, Literature and Culture. Her areas of research include vampires, gender and anorexic logic. She recently presented on The Anorexic Logic of the British Seaside at Haunted Shores Conference, UK. Cat Howe is currently researching the relationship between Victorian female vampires and representations of gender in folklore.

The Anorexic Logic of Le Fanu’s *Carmilla*

In this presentation, I will discuss Sheridan Le Fanu’s *Carmilla* within the context of Anna Krugovoy Silver’s work on Victorian anorexic logic. I will argue that vampires are the embodiment of Victorian expectations, uncertainties and anxieties surrounding female bodies. In particular, the female vampire encapsulated Victorian anxieties regarding the female body as a devourer, a consumer and as an active sexual operative. More specifically, the female vampire reflects the anorexic logic (a term coined by Leslie Heywood for the patriarchal logic which values thinness and the body) supporting Victorian attitudes to the female form.

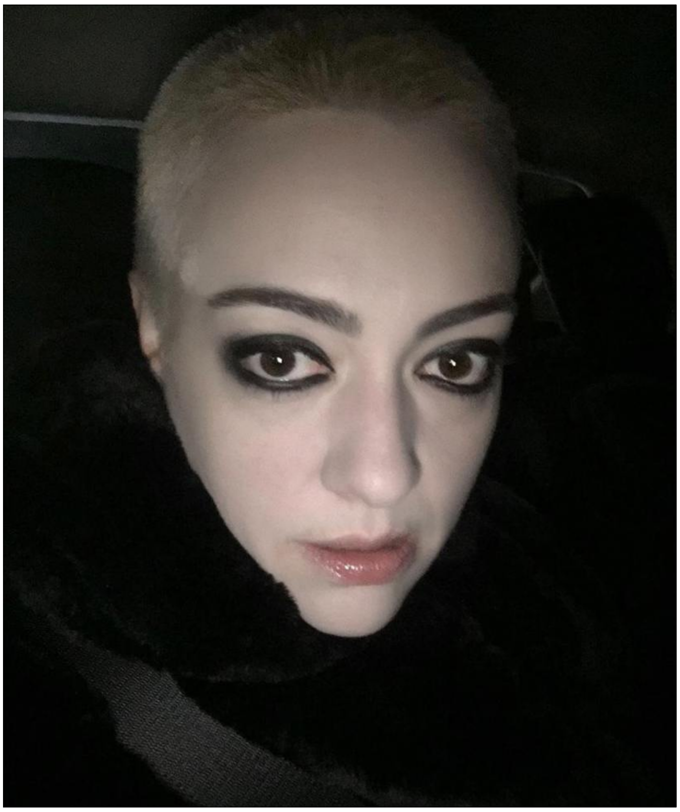
In *Carmilla,* Le Fanu presents the female vampire of his title as a beautiful, yet violent aggressor of the innocent, delicate and pretty Laura. This relationship is not only supernatural, but typical of the relationship between an anorexic young woman and her illness. That is, the anorexic both fears and loves her attacker; the affliction of anorexia is both foreign and home, just as Carmilla is to Laura. Furthermore, I will contend that Le Fanu’s vampire is the representation of anorexia itself, demonstrated through depictions of shame, secrets and the vampire (anorexia) as a timeless, unstoppable force.





FORGED IN BLOOD: THE ANCESTRY OF THE CINEMATOGRAPHIC VAMPIRE

Juliana Porto Chacon Humphreys (Universidade Presbiteriana Mackenzie, São Paulo – Brazil)

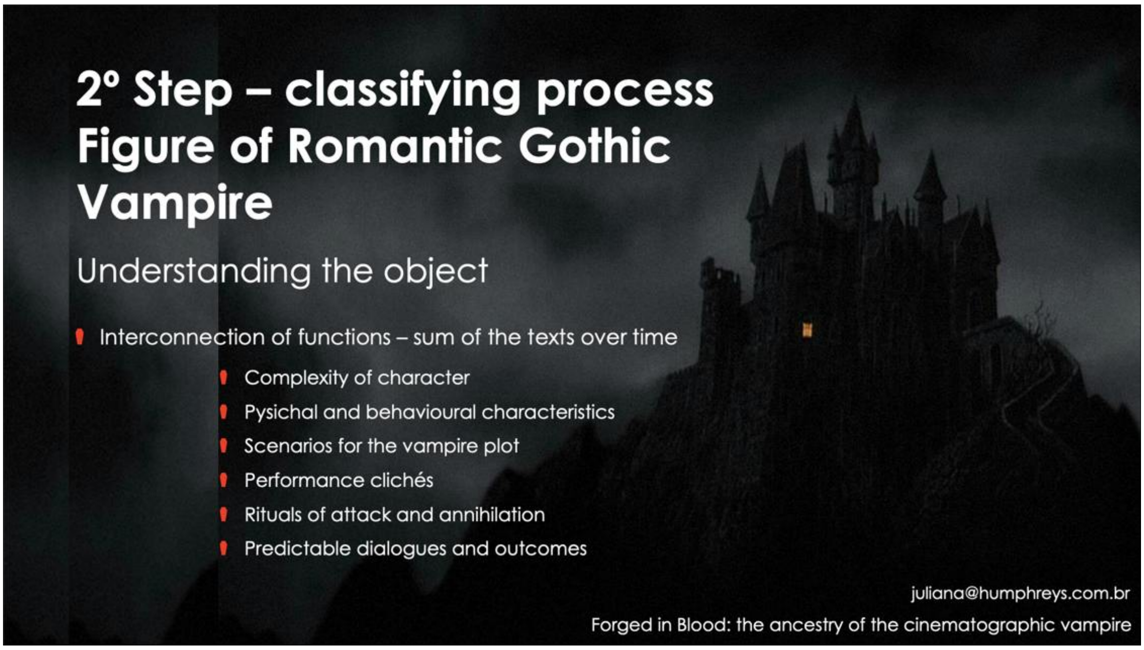


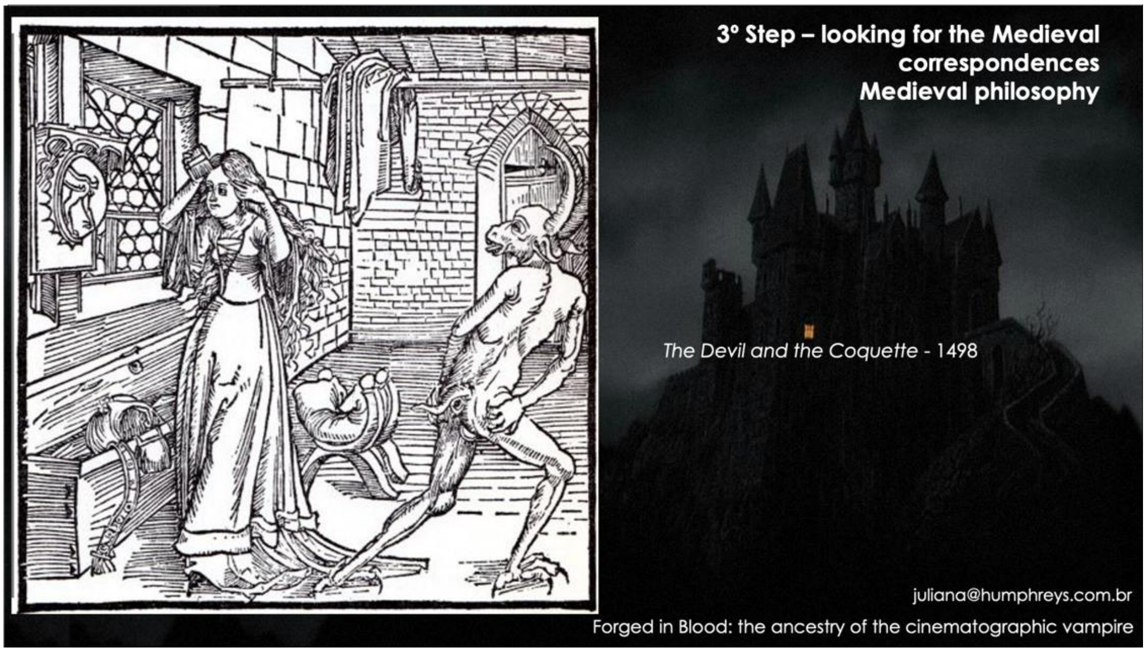
Juliana Porto Chacon Humphreys has a PhD in Comunication and Semiotics; her thesis was about the ancestry of the vampire figure in cinema. She also got a master degree in Communication and Media Culture. Nowadays, she is teaching in undergraduate courses at the Communication Centre of Universidade Presbiteriana Mackenzie, located in São Paulo, Brazil. There, she is also involved in research about images, art and media.

Forged in Blood: The Ancestry of the Cinematographic Vampire

This presentation aims to show briefly the main results of a study about the route of the vampire figure in film, tracing a line of ancestry that starts with early influences found in medieval art, through the transmutations within Gothic and Romantic literature, until contemporaneously, their cinematic recreations. It is about understanding the factors that forged the figure of the vampire in current cinema, especially regarding its status as an un-dead male and to the horror effects following from this. Thus, the object of study assumes two distinct phases: primary, enclosed by the figure of the vampire in film; and secondary, comprising a cut-out of Fantastic Literature. Being hybrid, the research corpus comprises, at first, a set of works from the 15th century called Macabre Dance, plus a small sample of tales from the 18th and 19th centuries with the vampire theme, culminating in

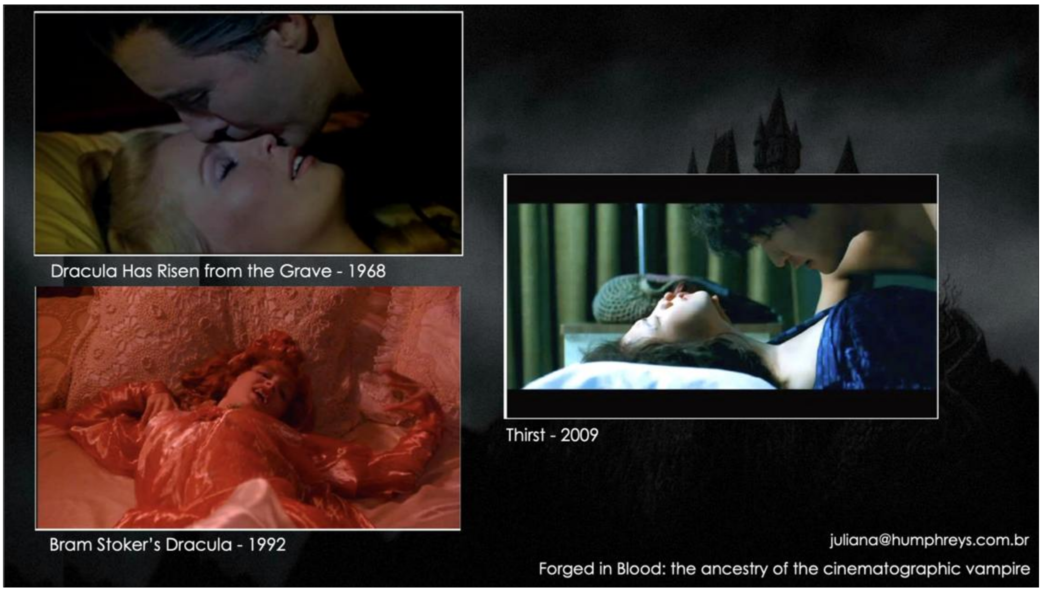
the work *Dracula* by Bram Stoker, in 1897. Secondly, but more importantly, about a century of extensive and representative vampire filmography that includes the transformation of the vampire image, starting with *Nosferatu* in 1922. The assumptions that guide the study deal with the relationship between the attraction exerted by the vampires and their increasing aestheticization. The detachment between cinematic vampires and the literary array of Bram Stoker's *Dracula*, and the resulting spread of reconfigurations of the Count's character make the influence of medieval monster imagery more visible again. Supported by this background, this study also aims to contribute significantly to the study of the figure of the vampire, highlighting the influences that determined the existence of one of the most important horror characters of the first century of cinema.






(1)
(2)
(3)
(4)
Dracula 1979
juliana@humphreys.com.br
Forged in Blood: the ancestry of the cinematographic vampire


3° Step – looking for the Medieval correspondences
Dance of Death
Sleeping Girl and Death (english) - Hans Sebald Beham - 1548
juliana@humphreys.com.br
Forged in Blood: the ancestry of the cinematographic vampire


Dracula Has Risen from the Grave - 1968
Bram Stoker’s Dracula - 1992
Thirst - 2009
juliana@humphreys.com.br
Forged in Blood: the ancestry of the cinematographic vampire

LESTAT DE LIONCOURT: VILLAIN, HERO AND PRINCE

Patricia Hradec (Professor of Language and Literature, Universidade Presbiteriana Mackenzie, São Paulo, Brazil)



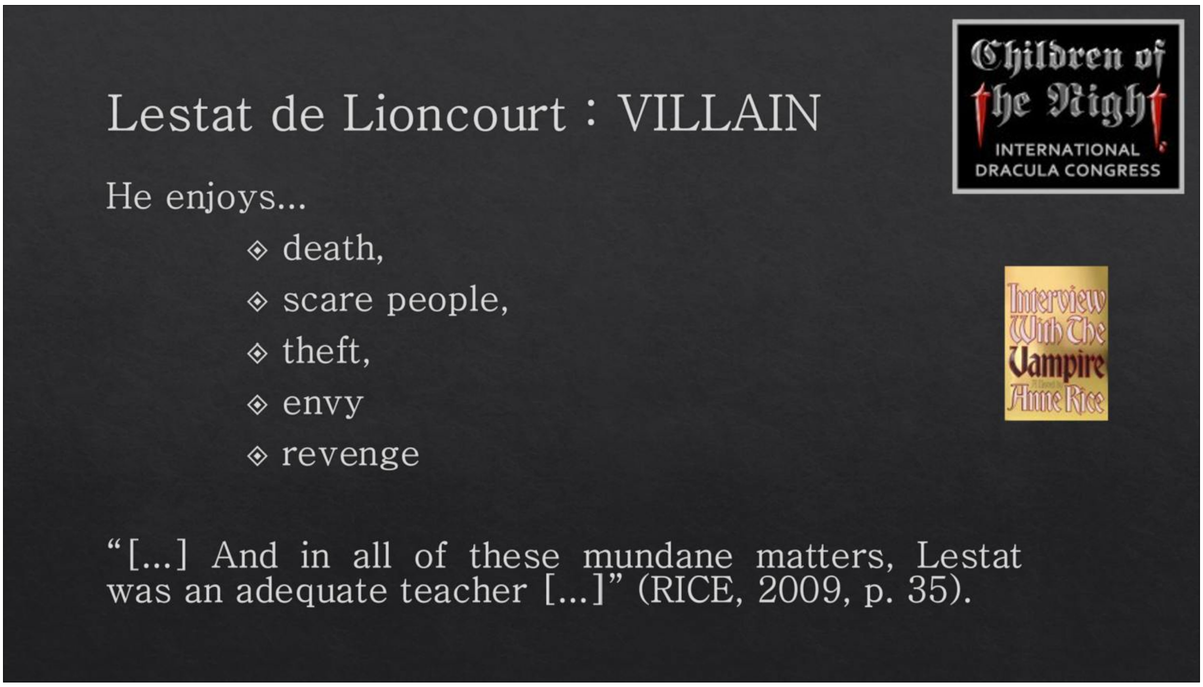
Patricia Hradec has a PhD in Letters (Literature area) from Universidade Presbiteriana Mackenzie (UPM), and is a former CAPES scholarship holder. She also holds a Master’s degree in Letters (Literature area) from Universidade Presbiteriana Mackenzie (UPM) , with a specialization in English Grammar from UniSantAnna and a graduation in Language (Portuguese/English) from Faculdade Integradas de Guarulhos (FIG). She is an independent scholar and conducts researches in the field of Gothic literature and fantastic universes, more specifically with literary vampires. She’s been associated at ABRALIC - Associação Brasileira de Literatura Comparada (Brazilian Association of Comparative Literature) since 2019 and she is a member of Estudos do Gótico (Gothic Studies) Group from Universidade Estadual do Rio de Janeiro (UERJ). She worked as a Professor in Languages and Pedagogy courses at a number of well-known colleges but at the present, she works with basic education in the areas of Portuguese and English in private schools.

Lestat de Lioncourt: Villain, Hero and Prince

Vampires are creatures that oscillate between horror and fascination, and Anne Rice’s vampires are not different, especially the vampire Lestat de Lioncourt, the hero of the whole saga. The purpose of this communication is to present the trajectory of this vampire in three different moments: in the first volume, in 1976, *Interview with the Vampire*, Lestat appears as

a villain; in the second volume, in 1985, *The Vampire Lestat*, he appears as a hero and, in the 11th volume, in 2014, *Prince Lestat: The Vampire Chronicles*, he appears as the prince of the vampires, organizing the tribe around the world. The path taken by Lestat leads us to reflect on aspects regarding villainy, heroism and principality and so we will make connections with several theorists to strengthen our studies, such as Nina Auerbach (1995), Joseph Campbell (2007), among others. This way, we can reflect how the vampire Lestat has survived, modified and updated himself over the centuries.





Lestat de Lioncourt : HERO

“the hero's adventure usually follows the pattern of the nuclear unit described above: a departure from the world, a penetration into some source of power and a return that enriches life” (CAMPBELL, 2007, p. 40).

- leaves the home village;
- goes to Paris;
- is kidnapped by the vampire Magnus
- becomes a powerful creature.



Lestat de Lioncourt : PRINCE

- He takes responsibility for himself when he says:

“[...] the Prince was in charge now and the Brat Prince was no more ”(RICE, 2014, p. 422).

- The maturity reached by Lestat, reorganizing the tribe of vampires and aware of their responsibilities.



BRAM STOKER’S *DRACULA*, A MYTHOLOGICAL READING

Ruxandra Ivăncescu (Associate Professor, Transilvania University of Brașov, Romania)



Ruxandra Ivăncescu is an Associate Professor at Transilvania University of Brașov, Romania. She graduated from the Faculty of Letters, Babeș-Bolyai University of Cluj, Romanian-English section. She has a PhD in Literature from the same university. She works at the Department of Literature and Cultural Studies of the Faculty of Letters in Brașov where she teaches Literature, Folklore, Cultural Anthropology and Creative Writing for the Master class students. At the Creative Writing course she teaches Literary Prose, especially Fantasy and Historical Literature.

She published studies in Romanian Literature (*O nouă viziune asupra literaturii române contemporane–A New Vision on the Romanian Contemporary Literature*, 1999), cultural anthropology (*Paradisul povestirii – The Paradise of The Tale*, 2004) and also novels such as *Maranon or the Real History of the Discovery of the New World*, published in 2008, *Ochiul dragonului – The Eye of the Dragon* (2012, 2017) and *Cavalerii doamnei in negru, The Lady in Black and her Knights* (2017), a prequel to her earlier novel *The Eye of the Dragon*.

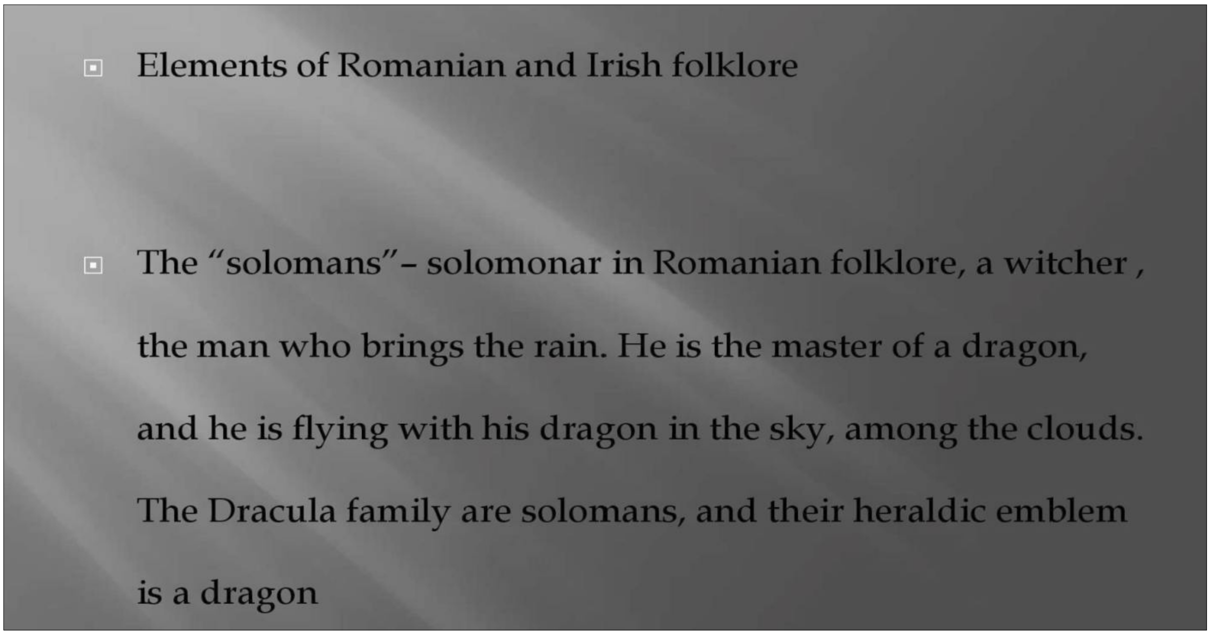
As History was always her hobby, she writes historical novels, adding a mythical touch to her plot and her characters. *The Eye of the Dragon* develops its action around the family of Vlad Dracula. Her interest in History also triggered her studies of the mythology of *Dracula*, Bram Stoker’s novel, and of the unfolding of vampire stories till the present, in both Film and Literature.

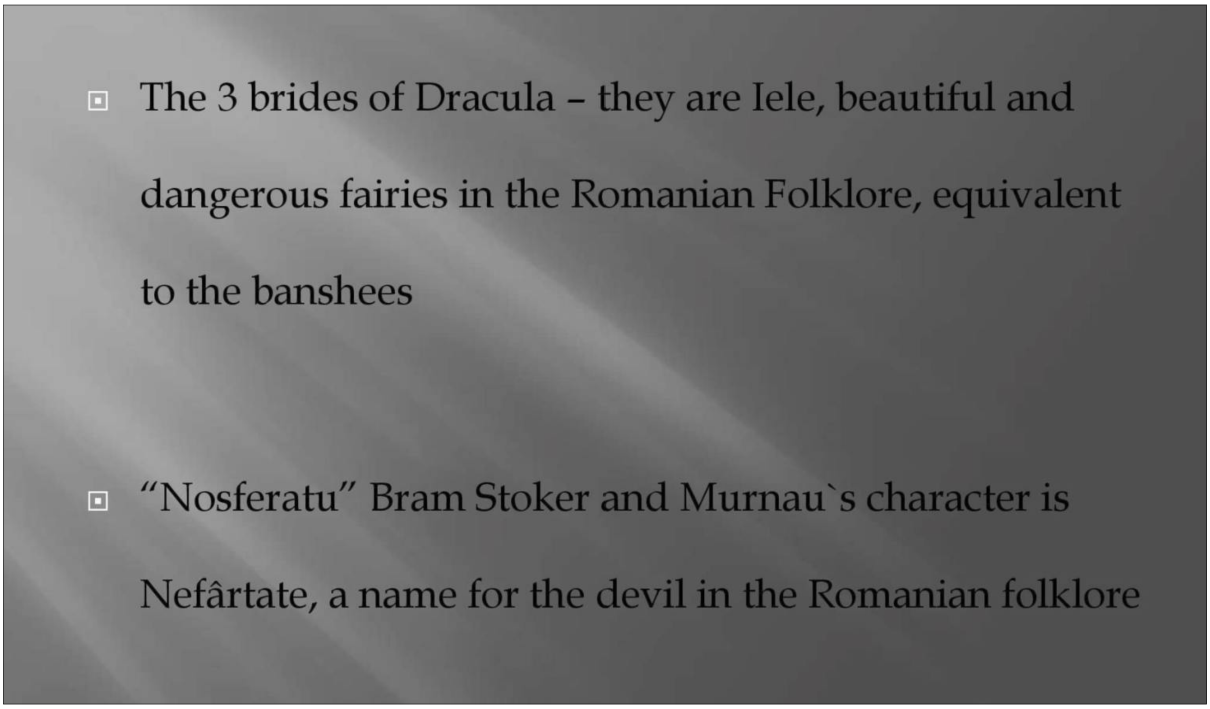
Bram Stoker’s *Dracula*, A Mythological Reading

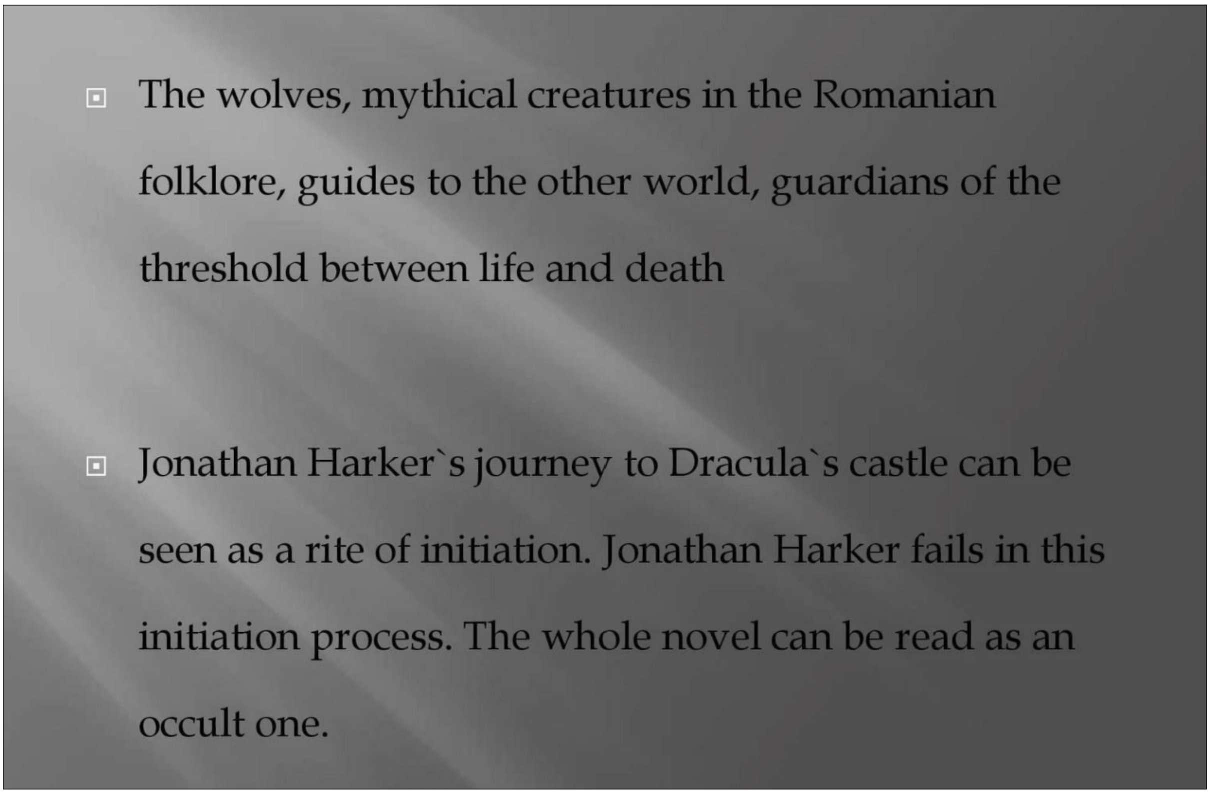
My paper deals with mythological elements in Bram Stoker’s novel *Dracula.* It discusses the mythical *topos* of Transylvania, seen as an exotic land, a scene to place romantic events and characters. This place becomes a territory of passage, with mysterious forests and mountain, and the castle where is placed the heart of the mystery.

The un-dead /immortal Dracula is seen as a character made of classic mythology/immortality, the story of life after death, and elements rooted in folklore—both Romanian and Irish. Because of the censorship in the Victorian Age Bram Stoker placed the seeds of mythology encoded in his text. For his contemporaries, Dracula appears as evil and must be killed. The next generations disseminated the mythology of *Dracula*, each according to their cultural level and taste, from *Nosferatu* to *The Vampires Diaries*.






The 3 brides of Dracula – they are Iele, beautiful and dangerous fairies in the Romanian Folklore, equivalent to the banshees
"Nosferatu" Bram Stoker and Murnau`s character is Nefârtate, a name for the devil in the Romanian folklore


The wolves, mythical creatures in the Romanian folklore, guides to the other world, guardians of the threshold between life and death
Jonathan Harker`s journey to Dracula`s castle can be seen as a rite of initiation. Jonathan Harker fails in this initiation process. The whole novel can be read as an occult one.

THE DARKNESS INSIDE ME. PSYCHODYNAMIC ASPECTS IN THE CULT OF DRACULA

Freja Ulvestad Kärki (CEO Institute for Dialogics, Norway)



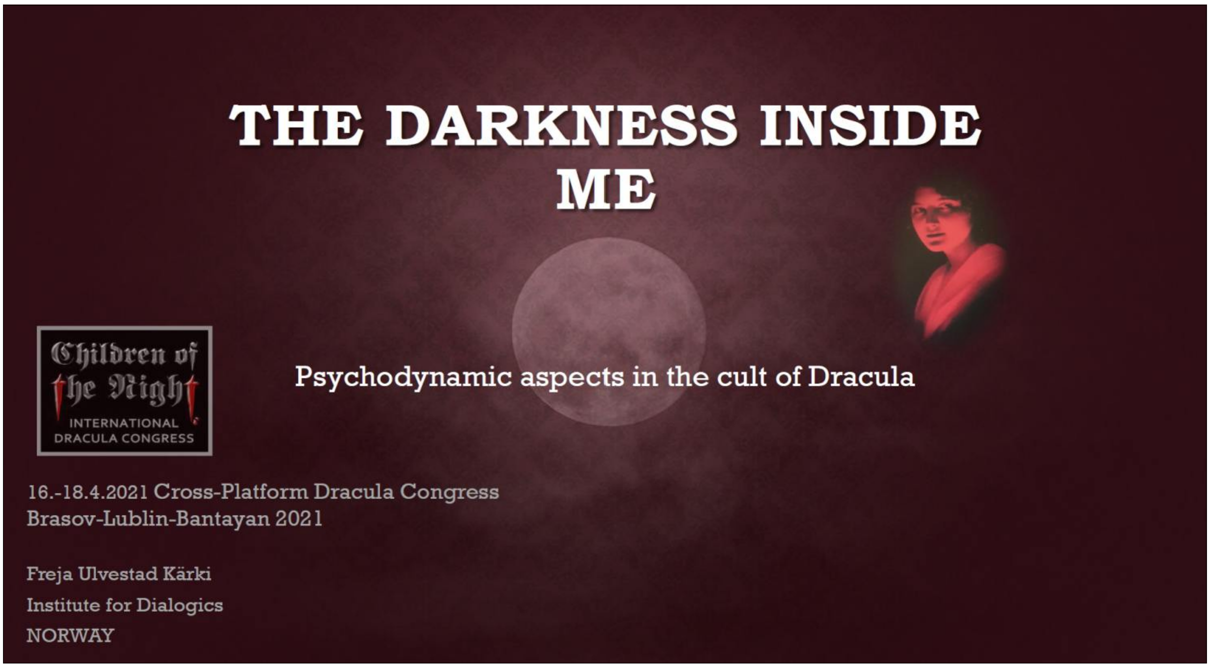
Freja Ulvestad Kärki is a specialist in Clinical and Organizational Psychology, with work experience in the fields of Neuropsychology, Clinical and Organizational Psychology, Violence Prevention, Prevention of Violent Extremism, Psycho-Social Follow-up of Terror Victims, Management and Teaching. She was employed at the Norwegian Health Authority; before that, she worked at the World Health Organization. Present area of work: Gender-Based and Domestic Violence (EU projects). Publications: *Flerstemt veiledning* (Gyldendal Akademisk, 2012); *Fra sjokk til mestring. Norges respons på et nasjonalt traume* (Gyldendal Akademisk, 2014); *Ei kenenkään sukua. Tie suomenmaalaisesta suomalaiseksi* (BoD, 2017). Articles in Norwegian and English in the field of Psycho-Social Follow-up of Terror Victims.

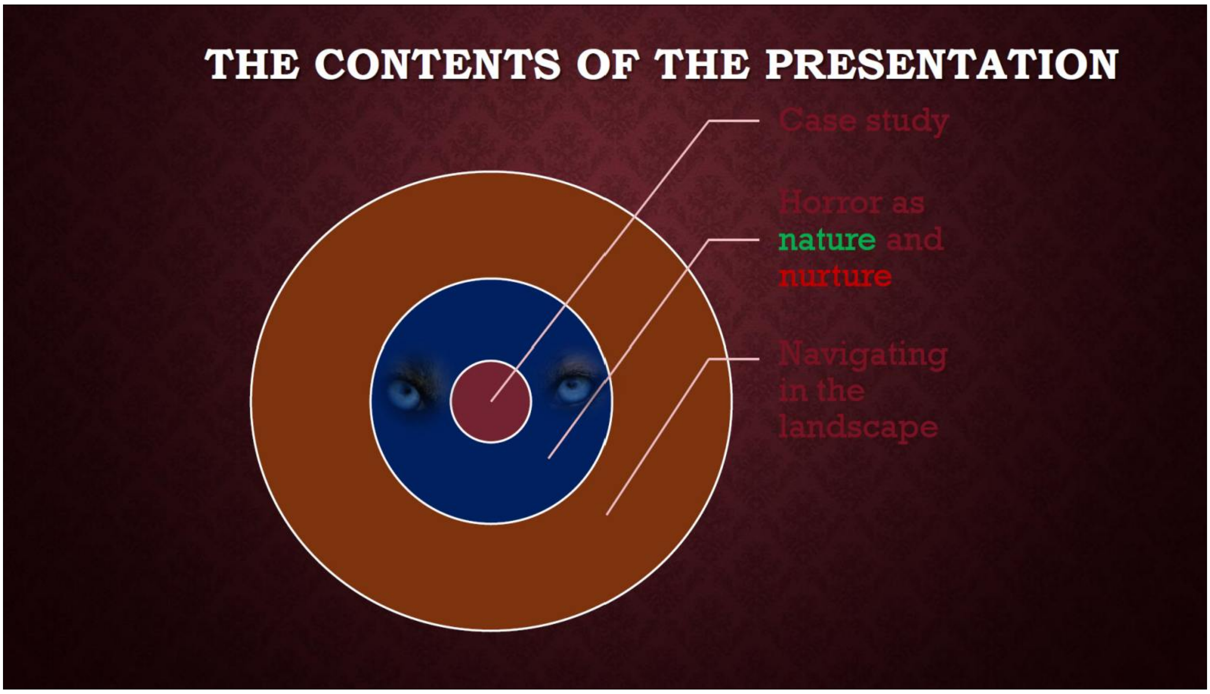
The Darkness Inside Me. Psychodynamic Aspects in the Cult of Dracula

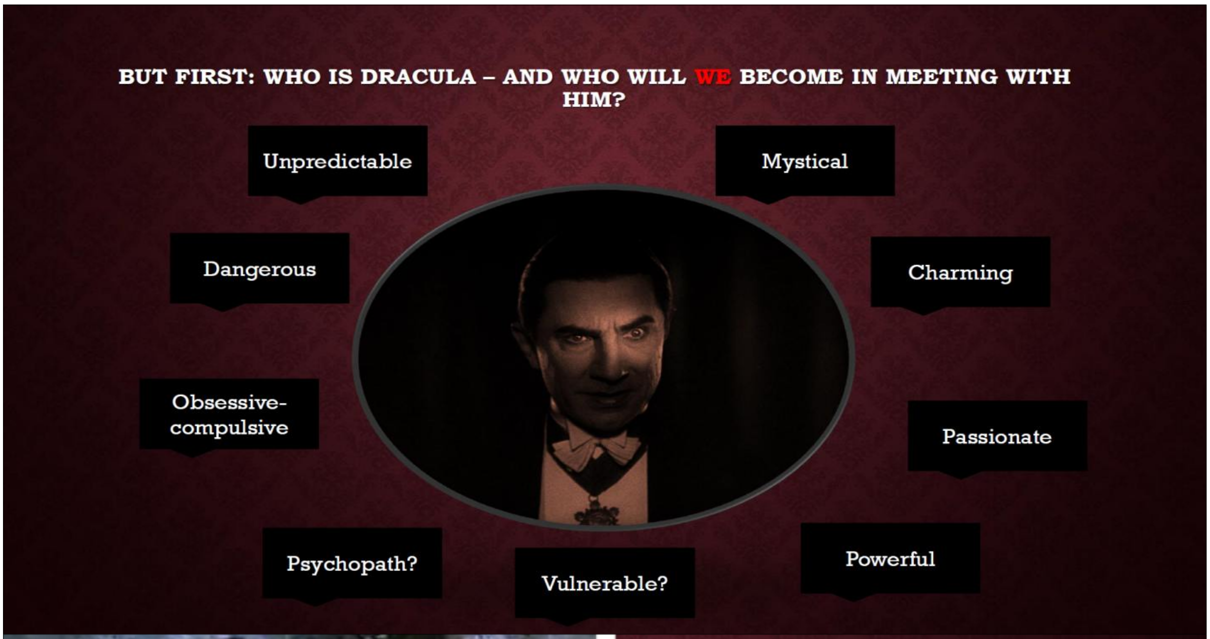
In the psychoanalytic tradition—now under extensive pressure due to emphasis on cognitive therapeutic trends and behaviour-based understanding of human mind—the need for horror has a cathartic role. Taking part of transformation, as a result of a violent act in Literature or on a screen, will give the opportunity of identification, not only with the victim but also with the perpetrator. In Freud's terms, the two deterministic poles in the dualistic principle, *Eros* (the creative principle, carnal love, physical passion) and *Thanatos* (the destructive principle, death) not only meet but *merge with each other*. This is a particularly valid perspective in the cult of Nosferatu/Dracula. Blood is life—and the life eternal is won through a (voluntary or

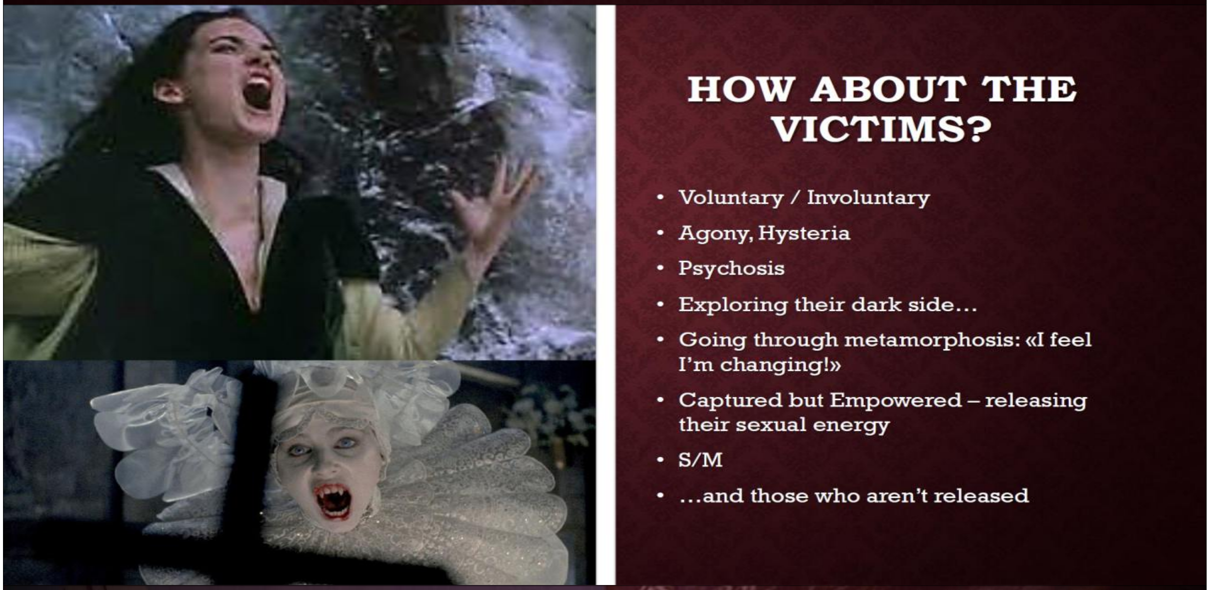
involuntary) process of death as a result of a meeting with a vampire. The sexual aspects in the act of biting are present and obvious, and the victim's mental mode often as much ecstatic as horrified. At the same time, the intuitive need for dealing with the dualism mentioned is present already in children in their pre-puberty, indicated by a strong drive towards narratives with the two principles present, as in folklore and fairy tales. In children exposed to traumas early in life, this drive can be amplified.

In my presentation I will give a short record of how these aspects can manifest themselves in a psycho-therapeutic context as I elaborate on the topic of need for horror as a catalyst in clinical/non-clinical sample.






BUT FIRST: WHO IS DRACULA – AND WHO WILL WE BECOME IN MEETING WITH HIM?
Unpredictable
Mystical
Dangerous
Charming
Obsessive-compulsive
Passionate
Psychopath?
Vulnerable?
Powerful


HOW ABOUT THE VICTIMS?
• Voluntary / Involuntary
• Agony, Hysteria
• Psychosis
• Exploring their dark side…
• Going through metamorphosis: «I feel I'm changing!»
• Captured but Empowered – releasing their sexual energy
• S/M
• …and those who aren't released


EROS & THANATOS
• Dualism – the creative and the destructive. Sexuality & Death
• The Greek Gods: two sides
• The dynamics – the inner Greek dramas
• The drives – the super ego – the defence mechanism
• The «talking cure»
• Catharsis
Balance?

HOTEL CASTEL DRACULA RECONSIDERED

Duncan Light (Senior Lecturer in Tourism at Bournemouth University, UK)



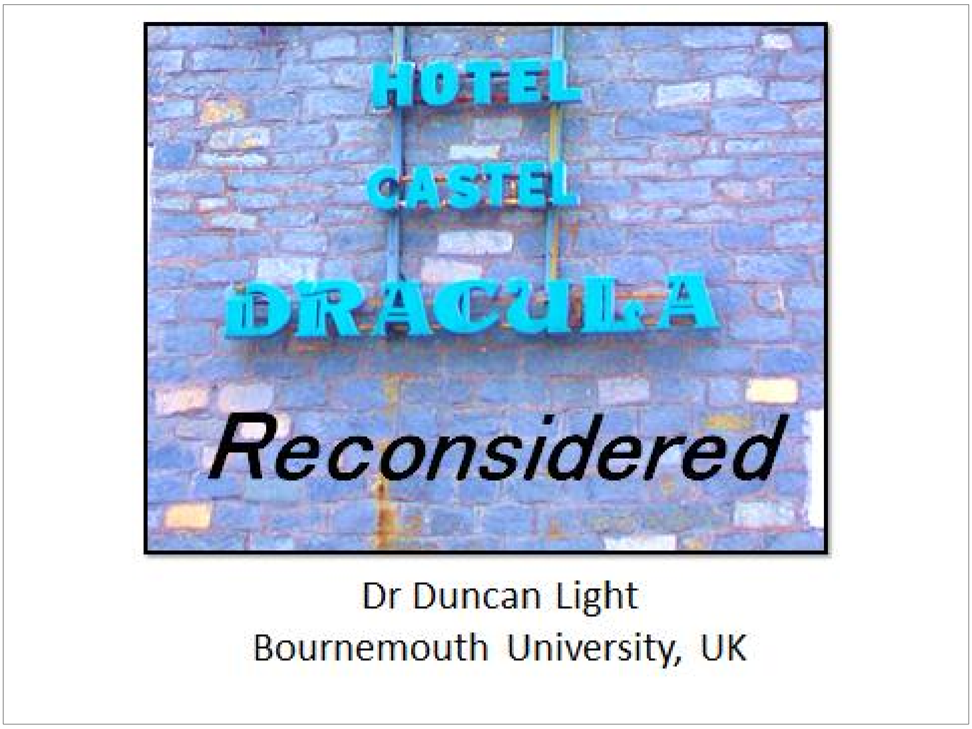
Dr Duncan Light is Senior Lecturer in Tourism Management at Bournemouth University. His research focuses on the intersections between tourism and national identity—and this led him to the issue of "*Dracula* tourism" in Romania, a subject he has been studying for over 15 years. He is author of *The Dracula Dilemma: Tourism, Identity and the State in Romania* (Routledge, 2016) and a number of other papers and chapters about *Dracula* tourism.

Hotel Castel Dracula Reconsidered

Hotel Castel Dracula, located high in the Carpathian Mountains at Piatra Fântânele, is a key site on the *Dracula* trail in Romania. This is a building which, since its opening in 1983, has generated derision and criticism. The hotel is interpreted as a crass and clumsy attempt by Romania to exploit the *Dracula* myth. In architectural terms the building is accused of "kitchness" (kitschness, kitschiness—the editors) and inauthenticity. Critics equate the building with Disneyfication and trivialisation of the *Dracula* story.

In this paper I present a more sympathetic appraisal of *Hotel Castel Dracula*, drawing on interviews with the people involved in its construction. The hotel was conceived and built during the communist period, in a context where the state was initially indifferent and later hostile to the Western Dracula myth. The hotel was an entirely local initiative of the tourist authorities in Bistrita-Nasaud who were able to subvert the normal planning and decision-

making process and persuade the central authorities to fund and build a hotel that resembled a castle in a location where it would appeal to Western Dracula enthusiasts. Furthermore, in terms of its architecture the building was a radical departure from the norms of hotel design in communist Romania. I also consider the notion of kitsch and argue that it is important to move beyond matters of "bad taste" when considering the hotel. In short, while *Hotel Castel Dracula* may not be to everybody's taste, I argue that we are justified in considering it to be truly remarkable.





Hotel-Castel Dracula

A building loved by some but derided by others:

"A new Dracula Castle Hotel was built by the Romanian tourist agency in bastard Gothic style at the Tihuta Pass"
(Raymond McNally and Radu Florescu, *In Search of Dracula, 2nd edition*,1992)

"I have mixed feelings about this "Castle Dracula". As a representation of a castle, it leaves much to be desired. It bears no resemblance to Stoker's description...On the other hand, it is located in the Borgo Pass, and is surrounded by the Carpathians. It is a popular venue for Halloween parties and, on a night with a full moon, it is not difficult to let one's imagination wander"

(Elizabeth Miller, *Reflections on Dracula*, 1997)

Kitsch: "garish, pretentious or sentimental art...vulgar and worthless" (OED)

The characteristics of kitsch:

a) Derivative/imitative of 'high art'

b) Cheap, mass-produced (and therefore inauthentic)

c) Formulaic and using standardised motifs

d) Overly sentimental and offering reassurance

e) About repetition over innovation

Is Hotel-Castel Dracula kitsch?

It's certainly not to everybody's taste but it is unique, without parallel in Romania, and in its way remarkable

DRACULA **AND STEPHEN KING**

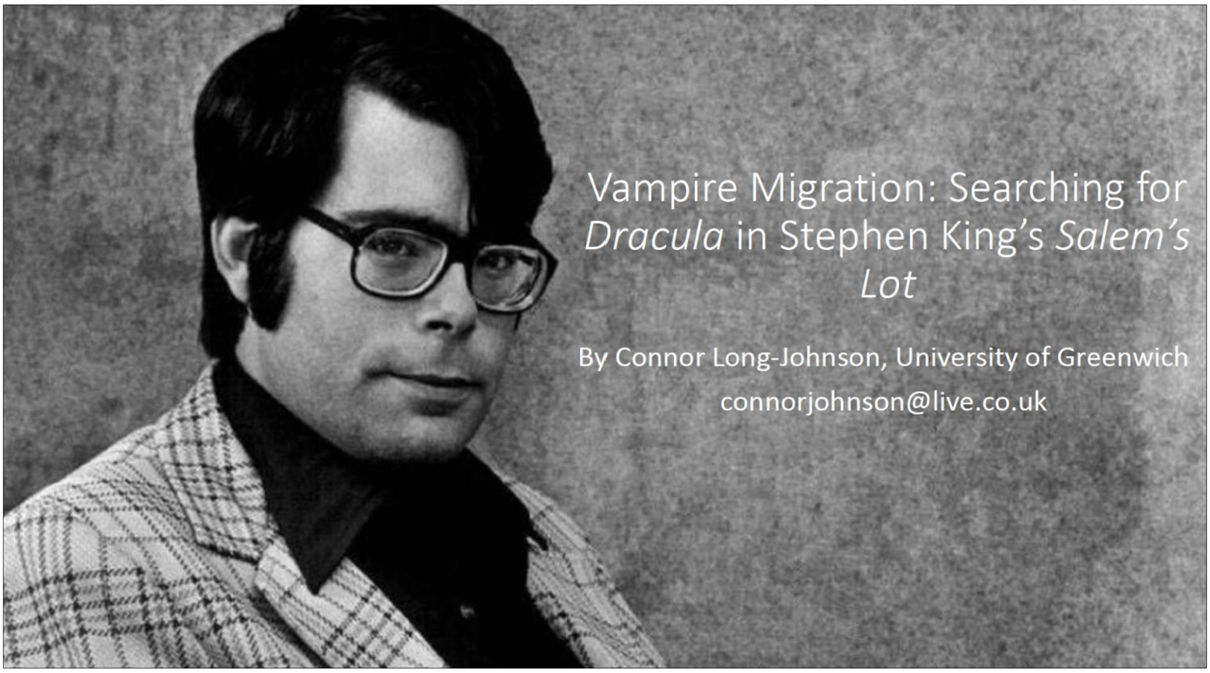
Connor Long-Johnson (Student at University of Greenwich, UK)

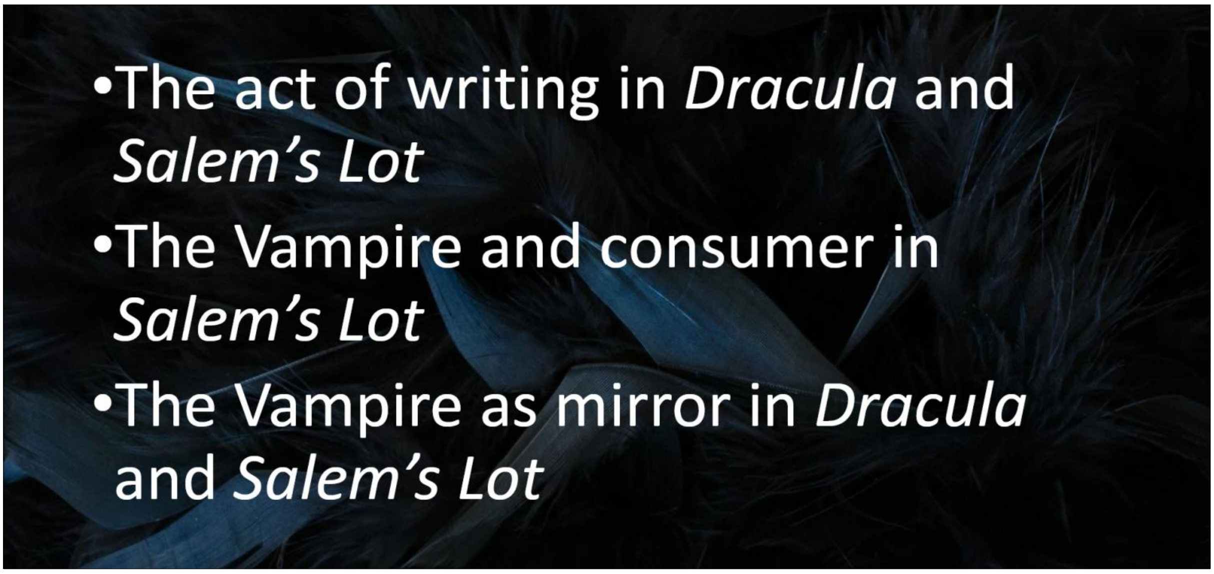


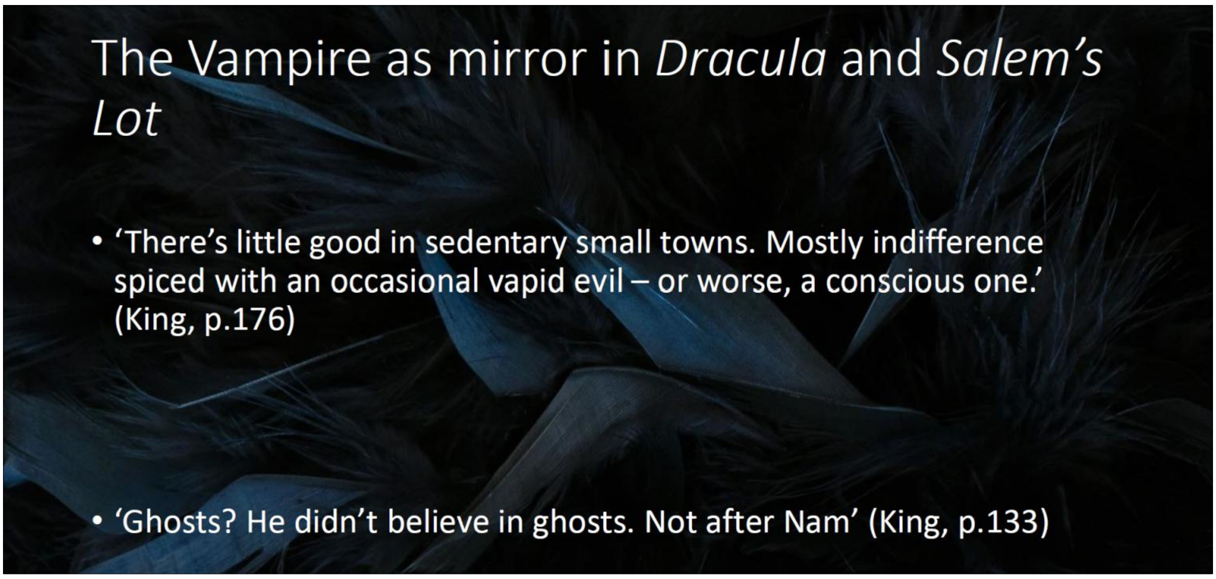
Connor Long-Johnson is a writer and teacher. He is studying at the University of Greenwich and working towards a PhD in English Literature. He enjoys reading and writing horror stories and spends all his free time gaming, reading or writing.

Dracula **and Stephen King**

Dracula has been inescapable since its publication in 1897. The Count still looms large over popular culture in the twenty-first century and his brethren have spread to all forms of media, with novels and films such as *Twilight*, *The Strain* and *Buffy the Vampire Slayer* finding huge success. In 1975, horror author Stephen King helped to bring the undead from the antiquity of Eastern Europe to the modern suburbs of American New England with *Salem's Lot*. The influence of Stoker's novel is evident throughout King's second published novel as is *Salem's Lot's* role in bringing the vampire mythos into the modern era. Through comparing Stoker's work and King's, we can discover how the latter has not only borrowed from Stoker, but also evolved the figure of the vampire, making it more fit for purpose in the late-twentieth century and beyond.


Vampire Migration: Searching for *Dracula* in Stephen King's *Salem's Lot*
By Connor Long-Johnson, University of Greenwich
connorjohnson@live.co.uk


•The act of writing in *Dracula* and *Salem's Lot*
•The Vampire and consumer in *Salem's Lot*
•The Vampire as mirror in *Dracula* and *Salem's Lot*


The Vampire as mirror in *Dracula* and *Salem's Lot*
• 'There's little good in sedentary small towns. Mostly indifference spiced with an occasional vapid evil – or worse, a conscious one.' (King, p.176)
• 'Ghosts? He didn't believe in ghosts. Not after Nam' (King, p.133)

THE UNTOLD STORY OF DRACULA… AS A SUPERHERO: HOW NOWADAYS CINEMA HAS TURNED A VILLAIN INTO A SUPERHERO?

Stella Louis (PhD in French and Comparative Literature, teaches Cinemas, Sorbonne/ Paris-Nanterre)

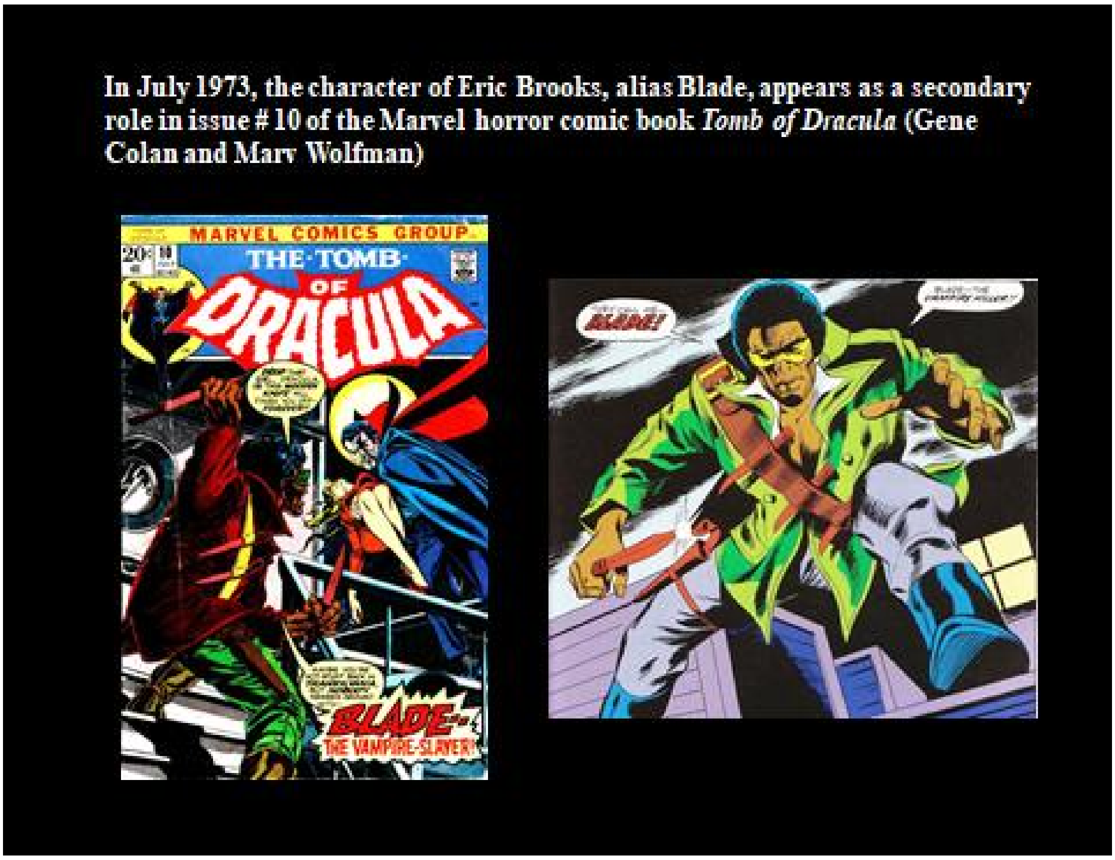


Stella Louis has a PhD in French and Comparative Literature, and having pursued the double degree in Film Studies, she is now teaching Cinema at the university. Her research and publications show a particular interest in the evolution of Gothic myths in Literature, Cinema and television series, and the evolution of the monster figure and its representations.

The Untold Story of Dracula… As A Superhero: How Nowadays Cinema Has Turned A Villain Into A Superhero?

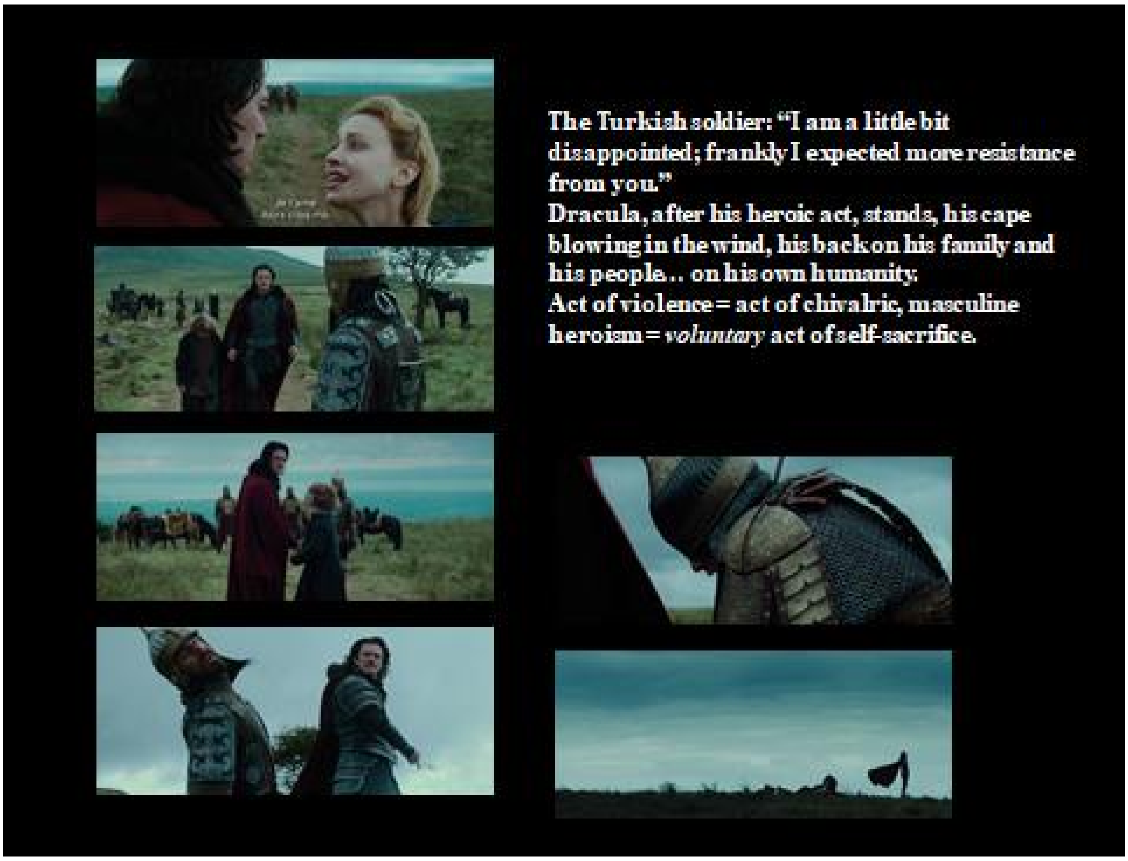
Dracula seems to have remained today the model of the ultimate vampire, certainly in the public eye, but even in the minds of modern creators. But “new” vampires started appearing at the turn of the current century, such as Stephen Norrington’s *Blade* (1998), up till Gary Shore’s recent representation of Dracula (*Dracula Untold*, 2014). They represent a new kind of vampire; one associated to the aesthetic of American superhero films. With this evolution, vampires have come to represent a new model of superhero expression linked, by virtue of their nature, to sacrifice, redemption and hope.

This paper aims to present my actual research which questions how the generic vampire figure has evolved at the cross-over of the two centuries as new cinematic techniques came to fruition and as the American superhero movie genre came to the fore. This paper will particularly focus on the representation of Dracula in Gary Shore’s 2014 movie and some of his avatars in other movies of the period.


In July 1973, the character of Eric Brooks, alias Blade, appears as a secondary role in issue # 10 of the Marvel horror comic book *Tomb of Dracula* (Gene Colan and Marv Wolfman)
MARVEL COMICS GROUP
THE TOMB OF DRACULA
BLADE-- THE VAMPIRE-SLAYER!


On the cinematic road to the superheroization of a mythical figure…
BLADE
LET THE RIGHT ONE IN
twilight
TRUEBLOOD


First apparition of Blade


The Turkish soldier: “I am a little bit disappointed; frankly I expected more resistance from you.”
Dracula, after his heroic act, stands, his cape blowing in the wind, his back on his family and his people.. on his own humanity.
Act of violence = act of chivalric, masculine heroism = *voluntary* act of self-sacrifice.

DRACULA METAPHYSICS. EXPLORING THE VAMPIRE MOTIF IN CONTEMPORARY WOMEN'S FICTION

Georgeta Moarcas (Associate Professor, Transilvania University of Brașov, Romania)



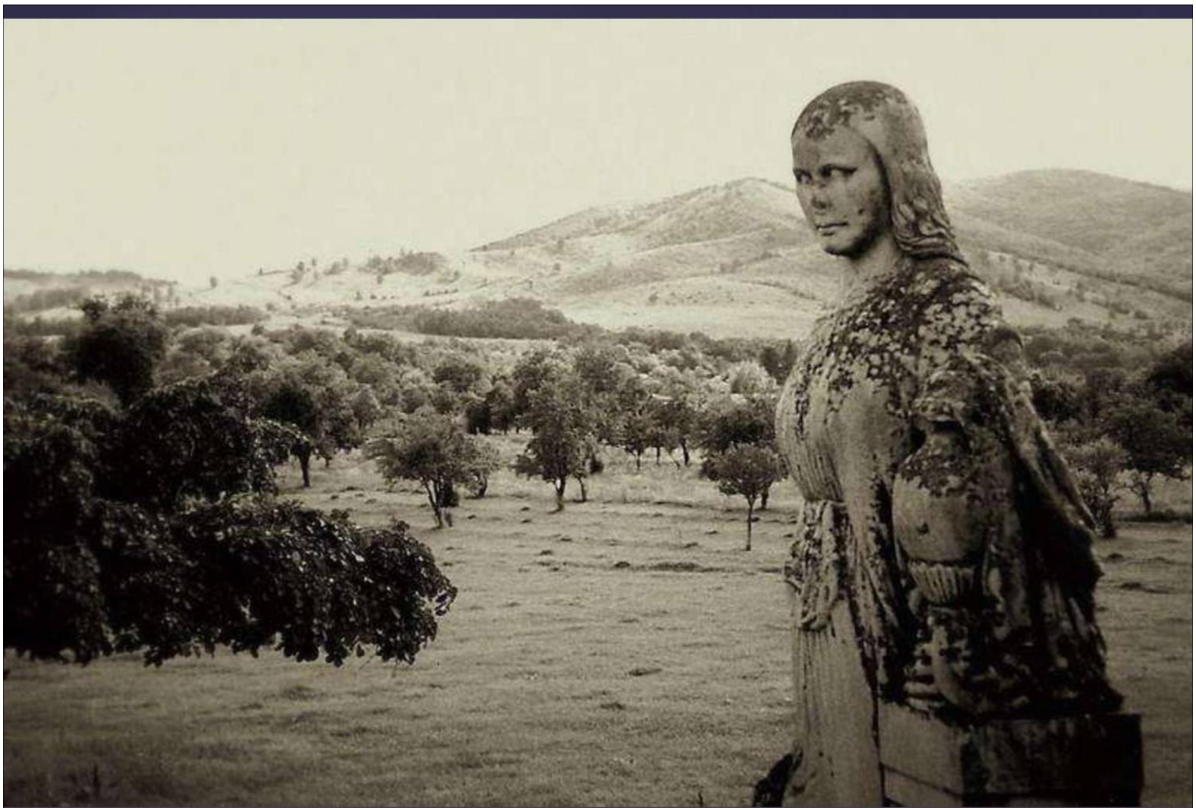
Georgeta Moarcăs is an Associate Professor at the Department of Literature and Cultural Studies, Faculty of Letters, Transilvania University of Brașov. She has an MA in Cultural Anthropology and European Ethnology from Babeș-Bolyai University in Cluj-Napoca and a PhD in Literature from University of Bucharest. Her research interests are at the intersections of Romanian ethnology and folklore, Romanian literature, and Comparative literature. She published research on Contemporary Romanian Literature: *Disonanțe. Studii asupra expresionismului în poezia română contemporană—Dissonances. Studies on Expressionism in Contemporary Romanian Poetry*, 2011 and *Rituri de tranzit: 10 studii asupra prozei românești postbelice și contemporane—Rites of Transition: 10 Studies on Postwar and Contemporary Romanian Prose*, 2020.

Dracula Metaphysics. Exploring the Vampire Motif in Contemporary Women's Fiction

Three women writers, Elisabeth Kostova, *The Historian,* 2005, Doina Ruști, *Zogru*, 2006, and Ruxandra Ivăncescu, *Ochiul dragonului* (The Eye of the Dragon), 2012 and *Cavalerii doamnei în negru* (The Lady in Black and her Knights), 2017, chose the vampire motif as the core of their historiographical meta fiction. The principle of verisimilitude that dominates their prose writing in different percentages, transforms the narrative strategy into an initiation journey for interpreting various traces left behind by a mysterious character. They are blending into their prose writing historic archival facts, popular knowledge embedded in folktales and ballads, as well as important artefacts. As requested by the literary convention, their vampire becomes a time traveller, interested in maintaining power and offering protection to a few ones, a more intellectual and good-natured character, stripped of his sensuality.

Ochiul Dragonului [The Eye of the Dragon]
Ruxandra Ivăncescu

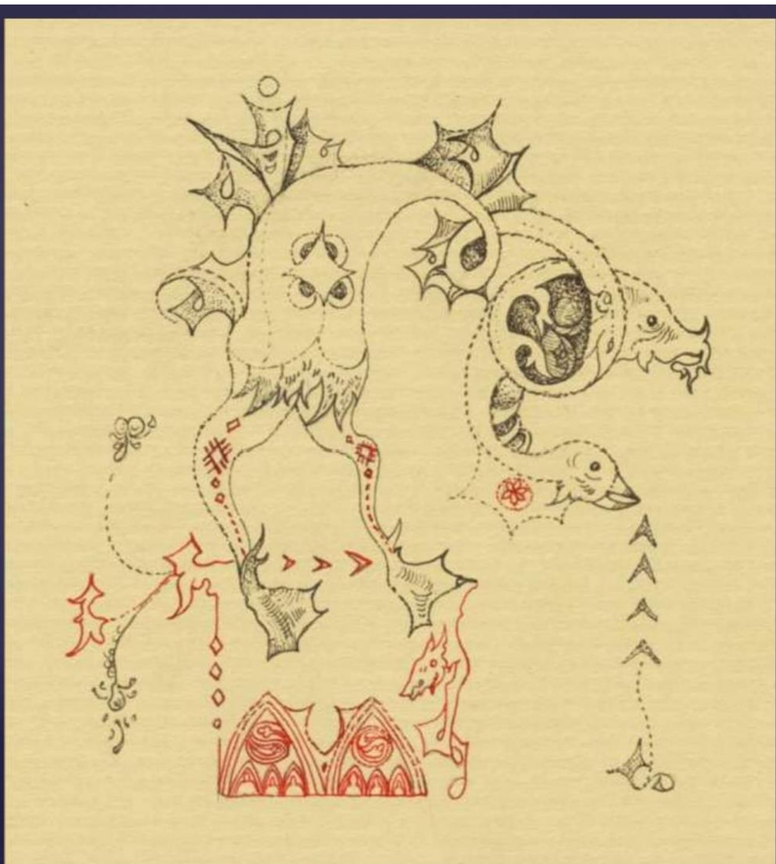
“The novel [Bram Stoker’s *Dracula*] is much more than a horror story. To remain in the world’s hall of fame, something must be outstanding in that book, something else than a story with Englishmen frightened by vampires. (…) The novel has a secret coded history. (…) The vampirising process is a union, a wedding resembling the alchemical one. The body is the alchemical vase where the transubstantiation process takes place, that ensures life after death. “



Somewhere in Transylvania, Densuș, Hațeg county, 2002

Zogru, Doina Ruști

“He came into the world out of the warm cradle of the earth, during a spring day of the Holy Week of the year 1460. He didn’t know exactly what was happening, and didn’t know in what kind of world he was entering. He just felt a dreadful impulse to leave that warm place where he was drowsing for a long time, caressed by a humid, perfumed haze. He sprang without ideas, he launched ahead without thoughts, until he reached the magic image of the world.”



Zogru’s possible bodiless representation

© Rada Niță

LORD RUTHVEN: THE TERRIFYING CHARM OF A VAMPIRE

Stefan Münch (Institute of Cultural Studies, Maria Curie-Skłodowska University, Lublin, Poland)



Stefan Münch is an Assistant Professor at the Institute of Cultural Studies at Maria Curie-Skłodowska University in Lublin, Poland. He specializes in the history of Polish literature, music and theatre as well as media studies. Dr Münch is a music journalist cooperating with Polish TV, Lublin Philharmonic and Musical Theatre. He is the founder and the chair of Pro Musica Antiqua Association propagating classical and early music. He is the author of numerous academic books and articles on music, arts and literature.

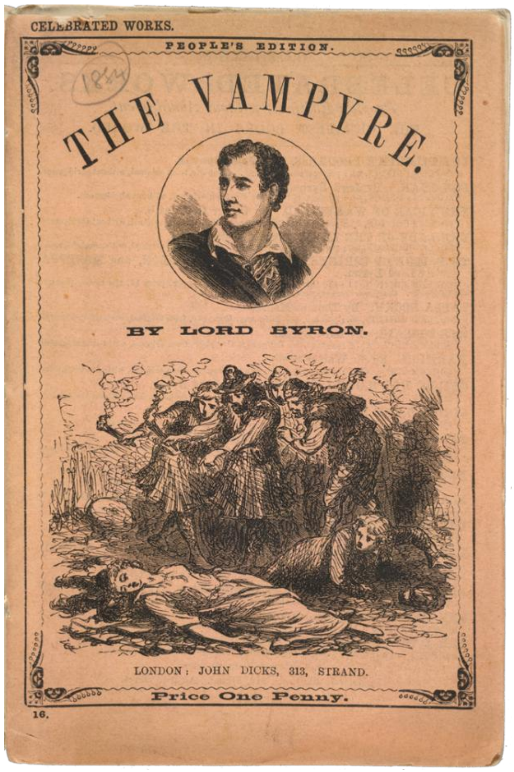
Lord Ruthven: The Terrifying Charm of a Vampire

In Romantic opera, Heinrich Marschner’s *The Vampire*, to a libretto by Wilhelm August Wohlbrück, with a title character of rich literary provenance, made direct reference to the aesthetics of horror. The subject of this opera became fashionable, especially through Byron. Allusions to vampires can already be found in Giaeur, and in John William Polidori’s short story *The Vampire*, published in 1819, the Byronic inspiration is beyond doubt. Incidentally,

due to a mistake made by the publisher, the story was published under Byron's name, and Goethe considered it the best work by an English poet. He himself dealt with a similar topic in *The Bride of Corinth*.

The Romantic opera repertoire also featured other characters who functioned on the borderline between the spirit world and the real world, such as Hans Heiling, the Flying Dutchman, or Lohengrin in the operas of Heinrich Marschner and Richard Wagner. Lohengrin alludes to the character of the hero of *The Flying Dutchman*, in a certain way, with the difference that the wandering sailor was a plaything in the hand of Satan, while the knight of the Grail served the good; both have no choice, their fate must be fulfilled, for both, finally, earthly love is a source of disappointment.





DRACULA: THE MISSING INGREDIENT OF THE ROMANIAN DESTINATION BRANDING RECIPE?

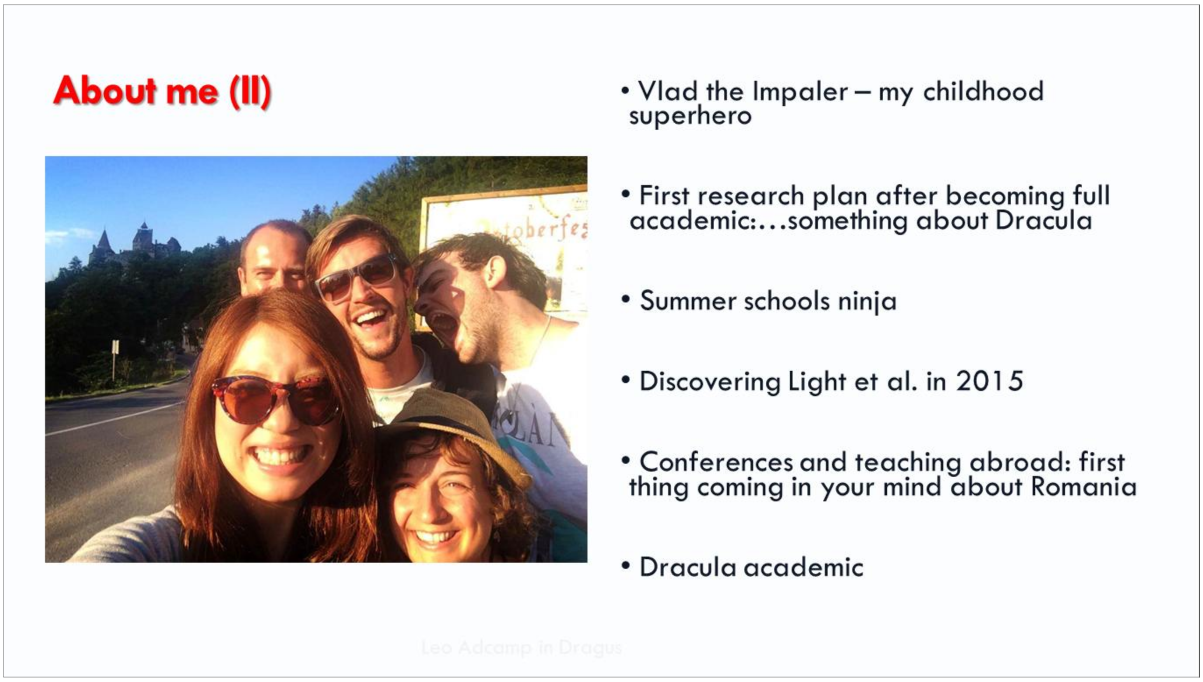
Florin Nechita (Associate Professor, Transilvania University of Brașov, Romania)



Florin Nechita received his PhD in Marketing in 2012. Florin's research and teaching interests are oriented towards Marketing, Advertising and Brand Management. He is an experienced marketing and trade marketing executive with a broad expertise in FMCG industry, marketing, trade marketing, strategy planning and event management. Other activities: coordinator and initiator of three editions of International Summer Schools on Creative Destinations and Heritage Interpretation (2014, 2016, 2018); co-organizer of the International Dracula Congress (2018, 2021); project member in European funded projects: *I was Citizen of Stalin Town* (Europe for Citizens - 2017), *Active Telling, Active Learning* (Europe for Citizens - 2019), *E-Entrepreneur* (Erasmus+ - 2019-2020), *UniCulture* (Erasmus+ - 2019-2021), *E-PSY* (Erasmus+ - 2020-2022); member of European Association for Heritage Interpretation; Erasmus Mobility Teaching Exchange at University of Macerata, Marche Polytechnic University, and Salerno University (Italy), University of Zadar (Croatia), University of Extremadura (Spain), Laurea University (Finland), Aegean University (Greece), Christian University Ede (the Netherlands), Université Lumière Lyon 2 (France), University of Madeira (Portugal), Federal University of Minas Gerais and Grupo UNIS (Brazil) and one month teaching mobility; 10 books (author or coordinator) and more than 70 journal articles, book chapters and conference papers on marketing, consumer behaviour and brand management, tourism and destination marketing topic.

Dracula: The Missing Ingredient of the Romanian Destination Branding Recipe?

Destination branding is about selecting certain benefits, values and brand elements in order to tell a story about what a destination country (or region, or city) stands for. Some comparisons are drawn between country branding and commercial branding from the perspective of ingredient branding. The paper explores the differences between the projected and perceived image of Romania as a destination brand. An ingredient branding strategy could be beneficial for enhancing Romania's destination brand, but the question is whether the Dracula brand can or should be the key ingredient.





Dracula tourism (IV) (Candrea, Ispas, Untaru & Nechita, 2016)



Beyond tourism (I) (Liu, Chin, Nechita & Candrea, 2020)

Table 5. Events’ use of Dracula-related names in the Transylvania Region.

Name	City/Town	Organiser	Website
Dracula Film Festival	Brașov	Fanzin Cultural Association	http://draculafilm.ro/stiri/
Dracula Congress	Brașov	Transylvania University of Brașov	https://newsbv.ro/2018/10/13/univeristatea-trasnilvania-organizeaza-dracula-congress-la-brasov/
Dracula in Love Party	Bran	Casa de Ceai Regina Maria restaurant inside Bran Castle	http://casadeceai.bran-castle.com/ro/eventsm-2/29-romana/evenimente/54-the-event-dracula-in-love-party
Dracula Halloween Festival	Bran	Bran Castle	https://bilete.castelulbran.ro/en/petrecere-halloween-2019.html
Dracula Horse Festival	Daneș	Dracula Daneș Domain	https://draculahorse.ro
Dracula Dog Show	Târgu Mureș	Mureș County Dog Association	https://www.draculadogshow.eu/index.php/en/
Tracking Dracula Hard Enduro Race	Tihuța area	Enduro Club Bistrita Sports Association	https://trackingdracula.ro/en/

Source: Matei (2020).



State vs. private – War of the museums





GLOSSING THE LITERATURE OF TERROR IN HIGHER EDUCATION: WAYS OF SEEING *LORD OF THE FLIES* DIGITALLY

Aba-Carina Pârlog and Marius-Mircea Crișan (West University of Timișoara)



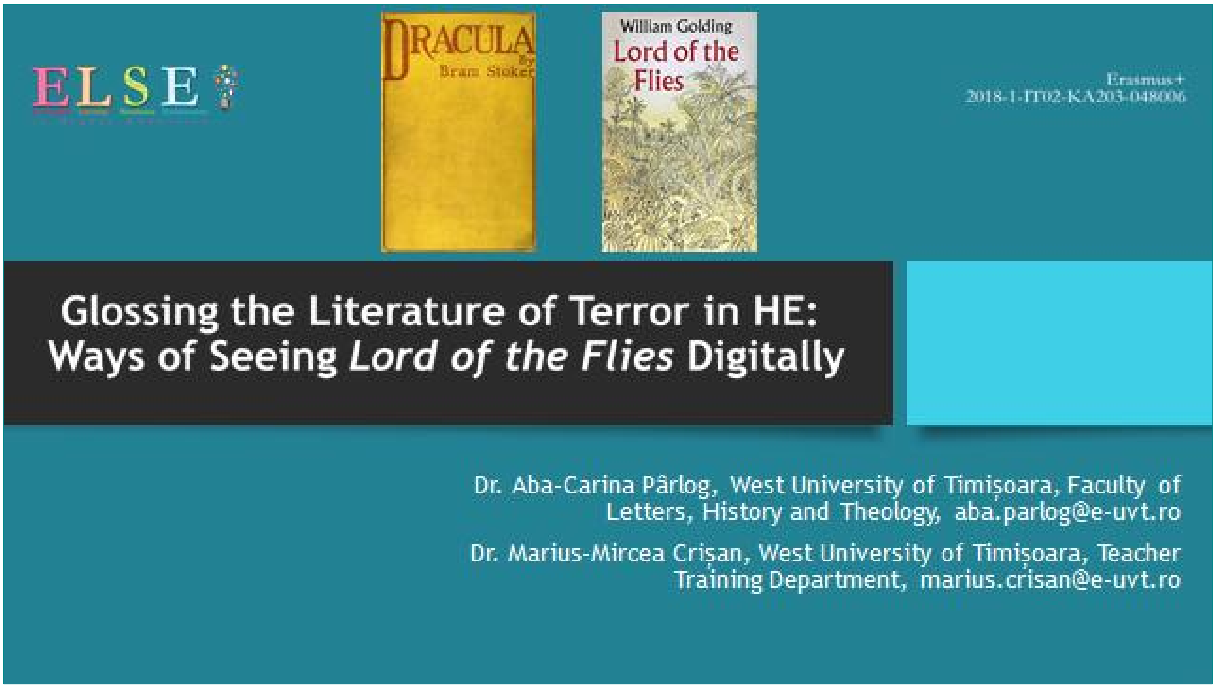

Dr Aba-Carina Pârlog is an Associate Professor in the Department of Modern Languages and Literatures, West University of Timișoara, Romania. Her fields of interest are (Post-) Modern Literature and Translation Studies. She is the author of the books *Intersemiotic Translation: Literary and Linguistic Multimodality* (Palgrave), 2019, *Translation and Literature: An Interdisciplinary Approach* (2014), *The Clash between Body and Mind: Orwell, Beckett and Durrell* (2006), and *Harbingers and Agents of Postmodern Literature*, Timișoara: West University Press (2011). Aba has co-authored several volumes and has published many papers at home and abroad.

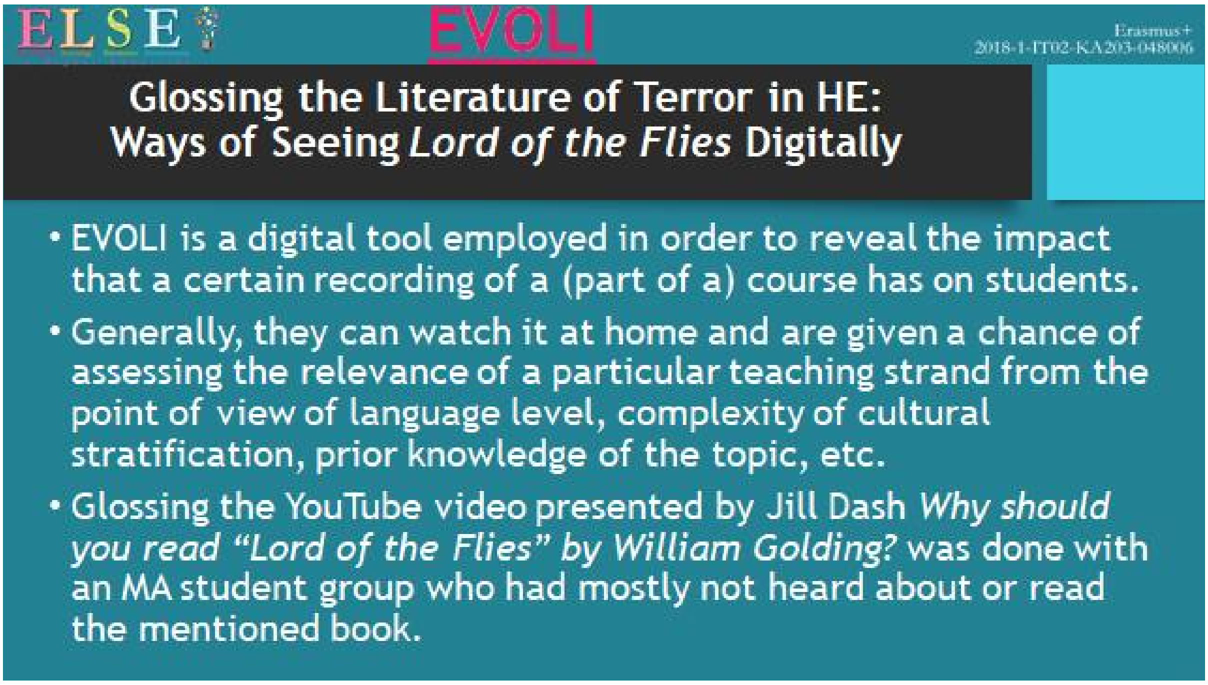
Dr Habil Marius-Mircea Crișan (PhD 2008 University of Turin, Italy) is Associate Professor at the Teacher Training Department West University of Timișoara. He is the editor of *Dracula: An International Perspective* (Palgrave Macmillan, Springer Nature 2017), coordinator of the special issue of *Biblioteca Nova Bulletin* "Speculative Fiction and the Frontiers of the Possible" (2019), author of *The Birth of the Dracula Myth: Bram Stoker's Transylvania* (2013) and *The Impact of a Myth: Dracula and the Fictional Representation of the Romanian Space* (2013), and co-editor of the volume *Beliefs and Behaviours in Education and Culture: Cultural Determinants and Education* (2017). He was the manager of the research project *The impact of a Myth: Dracula and the Image of Romania in British and American Literatures* (2011-2013).

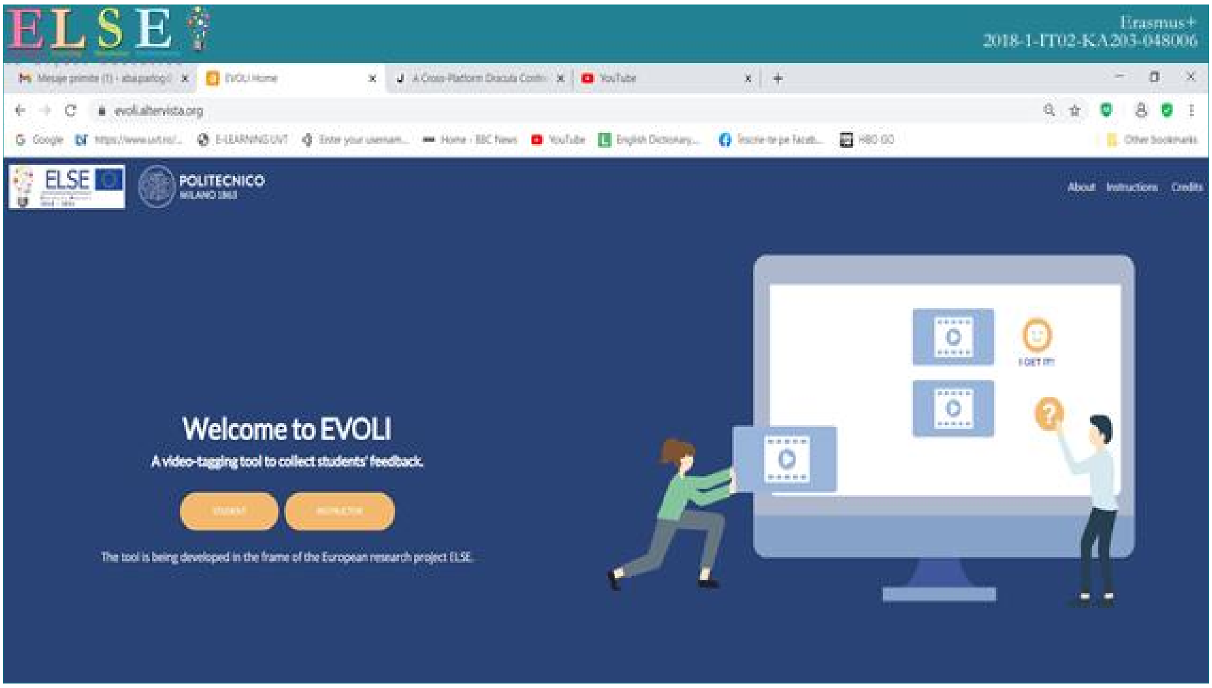
For more information, see: **http://www.themythoftransylvania.ro/**

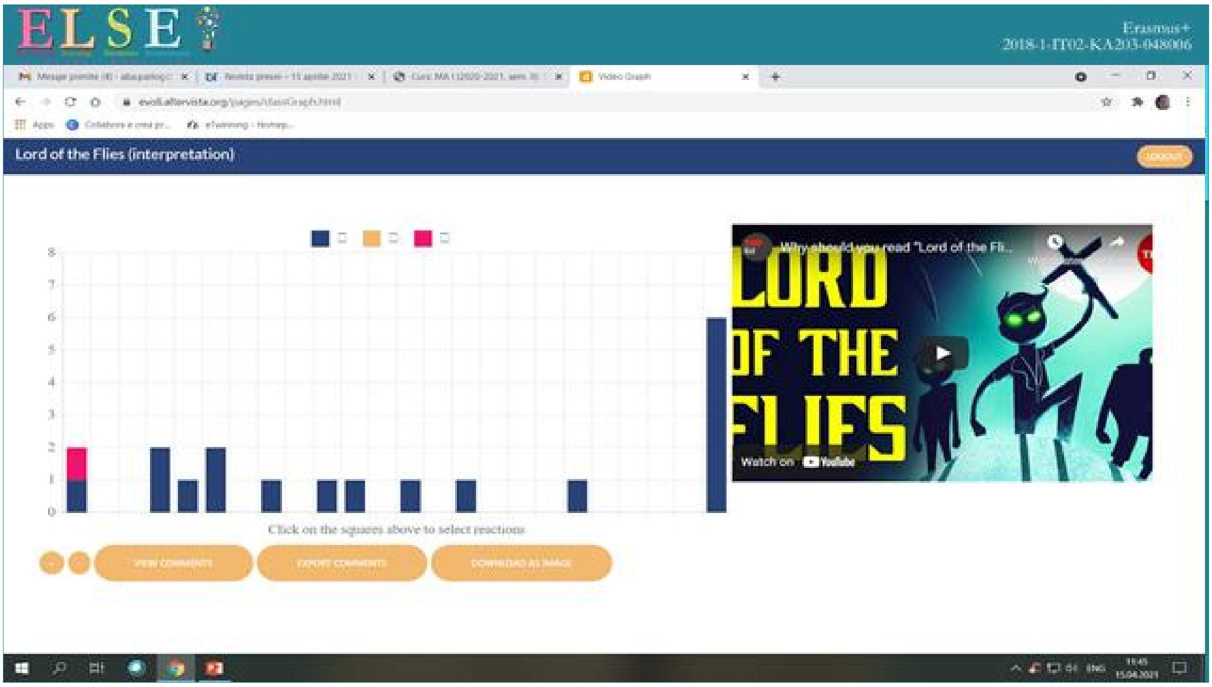
Glossing the Literature of Terror in Higher Education: Ways of Seeing *Lord of The Flies* Digitally

As Carol Senf suggests (“*Dracula*: the Unseen Face in the Mirror,” 1979), one of the greatest dangers which Bram Stoker’s characters have to face is the evil inside them. This theme was developed in different ways in 20th century British literature. An interpretation of the background, setting and story in William Golding’s *Lord of the Flies* can be very useful for the understanding of the darkness of one’s soul and the way in which people can dread human nature. The digital tool EVOLI offers a chance for teachers and students alike to teach and learn about *Lord of the Flies* by transgressing the borders of language and turning affected spirituality into a reason for analyzing the depths of cultural codifications. The elements connected to the novel are taken into account using various views on methodological hermeneutics so that meanings may be made transparent and the message of the author can be rendered without any bias. The importance of this approach is shown by students’ feedback to this kind of a perspective on a theme of evilness, terror and death. The presence of a Beast in the midst of the action and of an overall Beelzebub influencing all characters helps one create a scale of human corruption which determines a gradation of the connotations of what haunting is.




ELSE
EVOLI
Erasmus+
2018-1-IT02-KA203-048006
Glossing the Literature of Terror in HE:
Ways of Seeing *Lord of the Flies* Digitally
• EVOLI is a digital tool employed in order to reveal the impact that a certain recording of a (part of a) course has on students.
• Generally, they can watch it at home and are given a chance of assessing the relevance of a particular teaching strand from the point of view of language level, complexity of cultural stratification, prior knowledge of the topic, etc.
• Glossing the YouTube video presented by Jill Dash *Why should you read "Lord of the Flies" by William Golding?* was done with an MA student group who had mostly not heard about or read the mentioned book.


ELSE
Erasmus+
2018-1-IT02-KA203-048006
POLITECNICO
About
Instructions
Credits
Welcome to EVOLI
A video-tagging tool to collect students' feedback.
The tool is being developed in the frame of the European research project ELSE.



ELSE

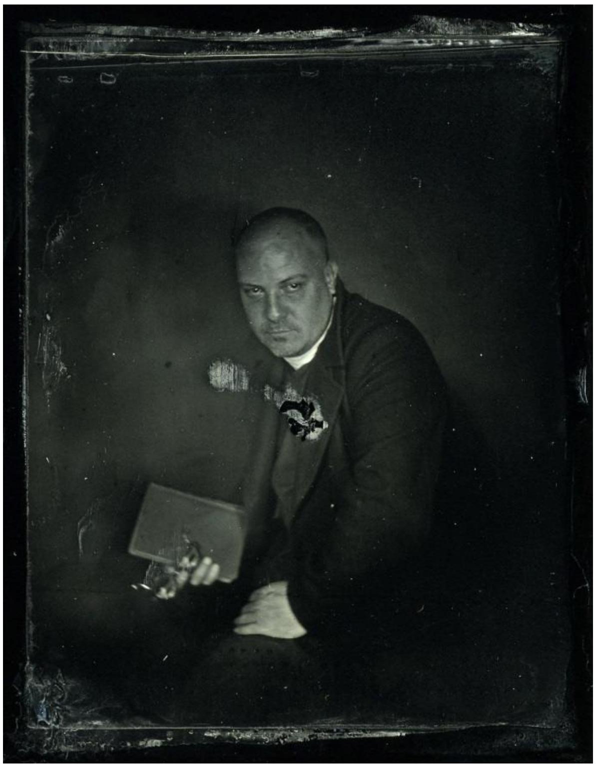
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2018-1-IT02-KA203-048006

EVOLI

- The experimental class on literary translations dealt with the assessment of students’ reception of this text clarifying the dark core of Golding’s *LF*.
- Without consistent knowledge of gothic literature, students who have graduated from applied modern languages, were not at all familiar with the key issues of the novel.
- Although they had understood its inhumane context and the theme of *homo moralis*, they had problems with the terminology connected to evil spirits (Beelzebub), war (destroyer), politics (superpowers, colonialism), complex constructions referring to island stories, longer sentences, etc.
- The consecutive interpretation exercise showed how much it is necessary for students to grasp the main ideas connected to the heart of darkness and its philosophy, so that the glossing process may unfold faithfully.

THE TRANSMEDIA OF DRACULA

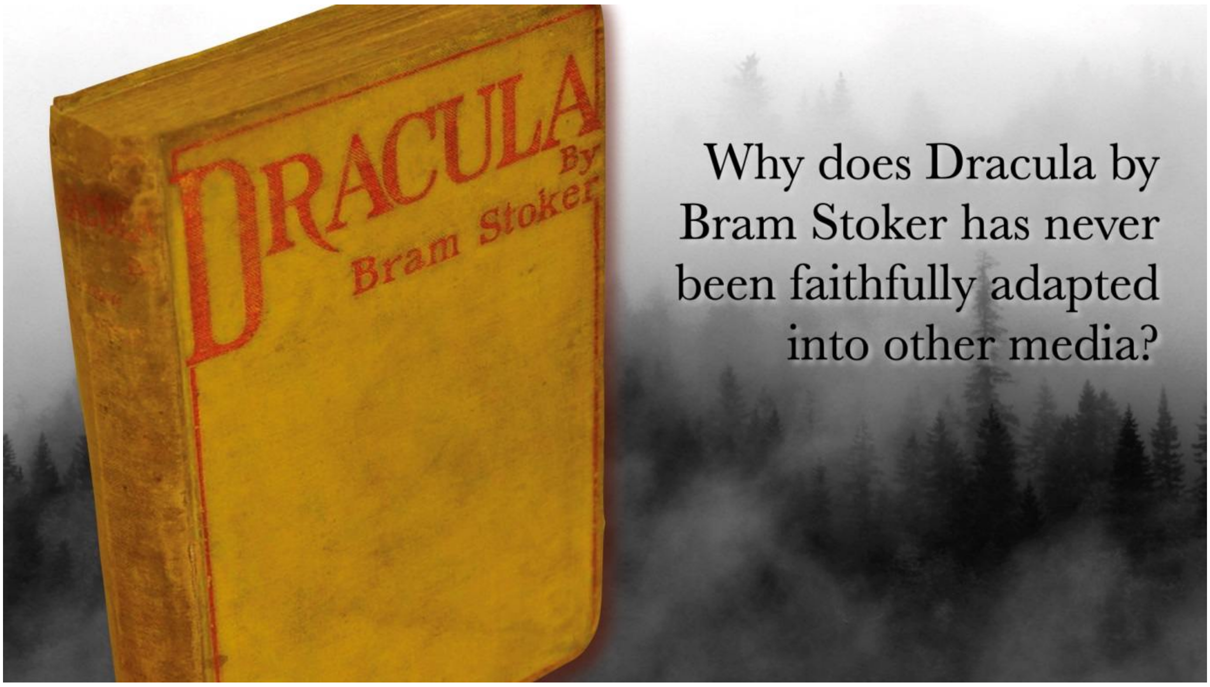
Enrique A. Palafox (Lecturer at La Ibero University, Mexico City)

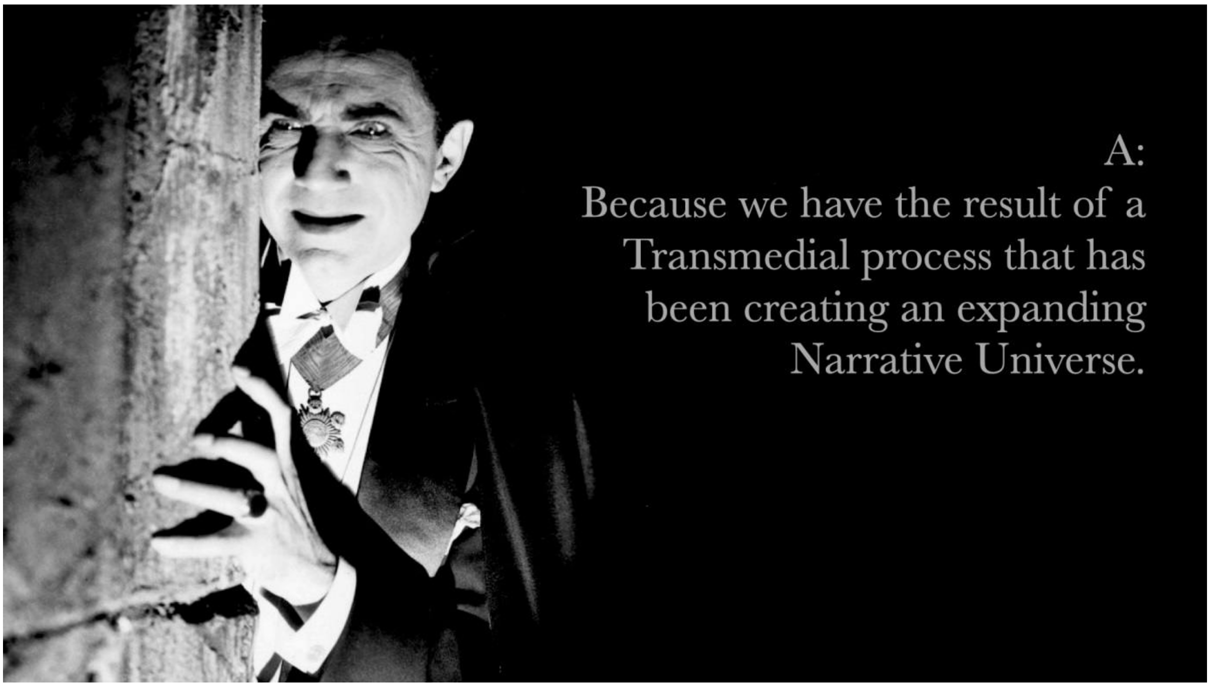


Enrique A. Palafox is a Creative Designer and Conceptual Strategist, based in Mexico City. He has experience in entertainment and as a part-time lecturer. He has a Master’s Degree in Communications and a PhD in Modern Literature. Enrique has focused his academic research on *Dracula* by Bram Stoker. In 2017, he published the first fully illustrated/real-time adaptation of *Dracula* into social media: “Dracula’s Place” is a page dedicated to adapt the novel as a unique reading experience for +15,000 followers. He is currently working on the visualization of the Stoker novel, creating images, audiovisuals, and merchandising, always closely inspired by the original text. His research focuses on the construction of the Narrative Universe of *Dracula* propelled by the protagonist’s appearances in different media.

The Transmedia of *Dracula*

I recently graduated as a Doctor in Literature and my research focused on the construction of the narrative universe of *Dracula* because of his appearances through the different media. My interdisciplinary work sees Stoker as a stronger link in a long chain of authors and creators who have reinterpreted the same story in a thousand ways, resulting in a constantly expanding Vampiric Universe. My work not only sees Dracula as a literary character or as the title of a book but as a myth that is still valid and in constant growth and expansion. My talk deals with the construction of the myth thanks to the passage of the story through theatre, cinema, comics, television, and even through toys.


DRACULA
By
Bram Stoker
Why does Dracula by Bram Stoker has never been faithfully adapted into other media?

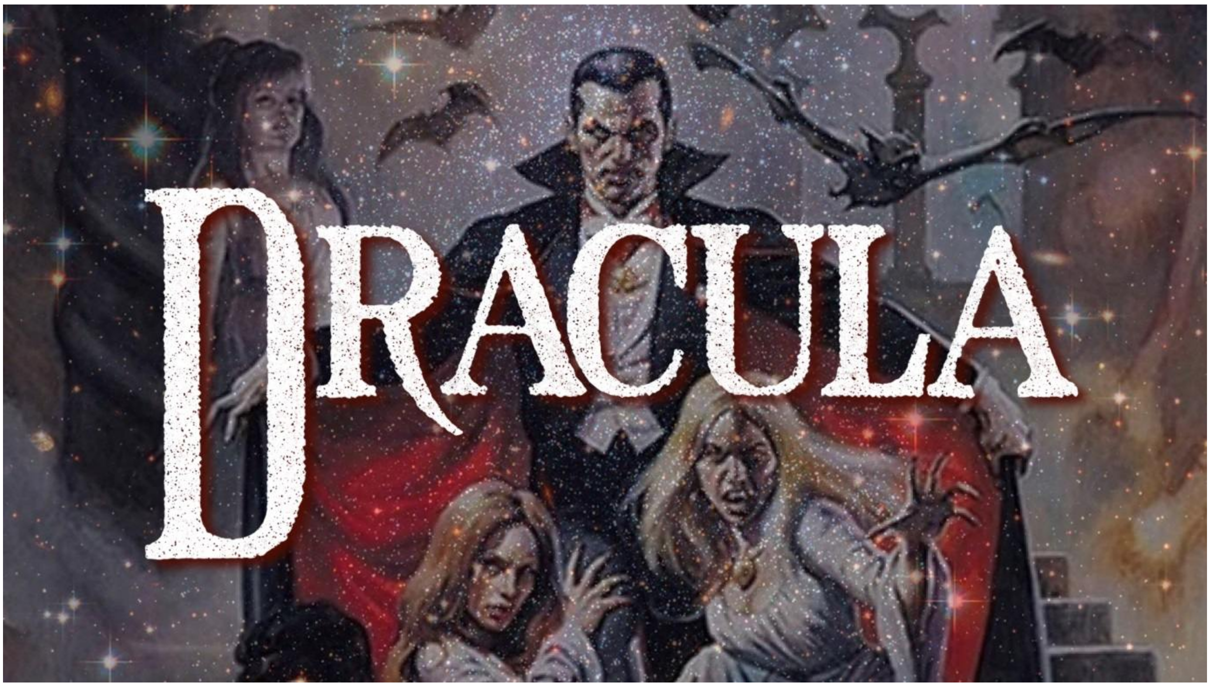

A:
Because we have the result of a Transmedial process that has been creating an expanding Narrative Universe.

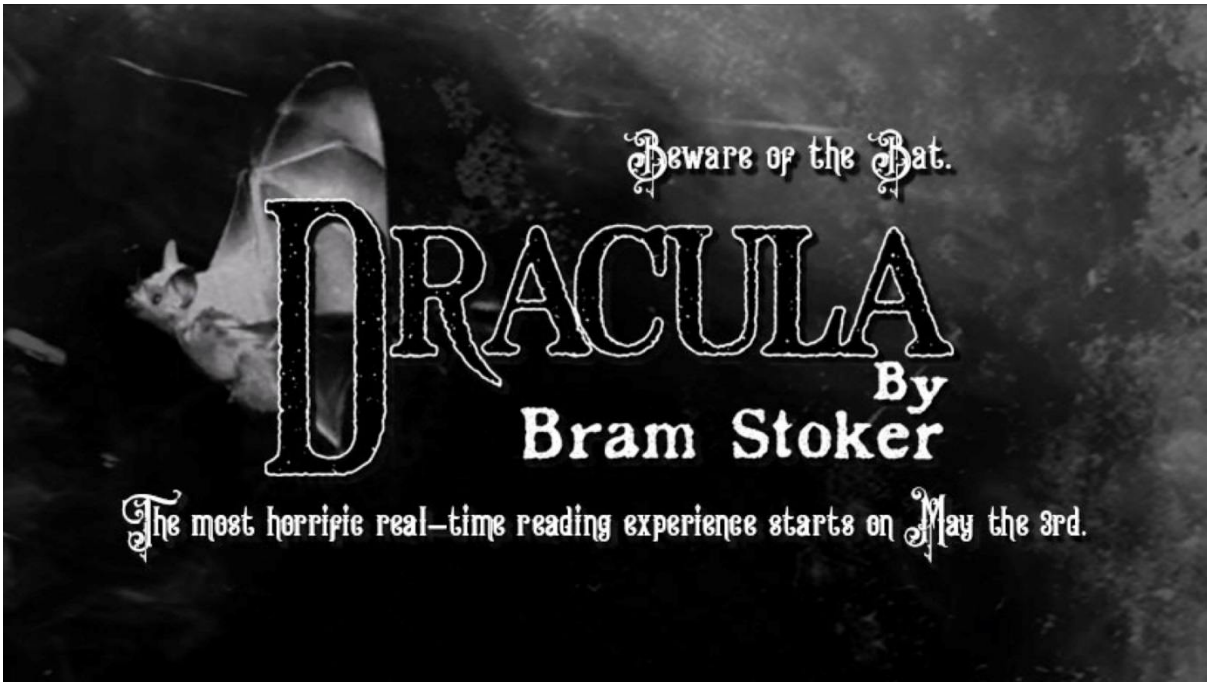


The Dailygraph
GERTRUDE M. HUNTINGTON,
VOL. 3
Trusted by Whitby Since 1854. Friday 8 August,
SHIPWRECK
Whitby.
One of the greatest and suddenest storms on record has just been experienced here, with results both strange and unique.
The weather had been somewhat sultry, but not to any degree uncommon in the month of August. Saturday evening was as fine as was ever known, and the great body of holiday-makers laid out yesterday for visits to Mulgrave Woods, Robin Hood's Bay, Rig Mill, Runswick, Staithes, and the various trips in the
sky to the northwest.
The wind was then blowing from the south-west in the mild degree which in barometrical language is ranked 'No. 2, light breeze.'
The coastguard on duty at once made report, and one old fisherman, who for more than half a century has kept watch on weather signs from the East Cliff, foretold in an emphatic manner the coming of a sudden storm.
The approach of sunset was so very beautiful, so grand in its masses of splendidly coloured clouds, that there was quite an assemblage on the walk along the cliff in the old churchyard to enjoy the beauty.
Before the sun dipped below the black mass of Kettleness, standing boldly athwart the western sky, its downward was was marked by myriad clouds of every sunset colour, flame, purple, pink, green, violet, and all the tints of gold, with here and there masses not large, but of seemingly absolute blackness, in all sorts of shapes, as well outlined as colossal silhouettes.
The experience was not lost on the
dead calm, a sultry heat, and that prevailing intensity which, on the approach of thunder, affects persons of a sensitive nature.
There were but few lights in sight at sea, for even the coasting steamers, which usually hug the shore so closely, kept well to seaward, and but few fishing boats were in sight.
The only sail noticeable was a foreign schooner with all sails set, which was seemingly going westwards.
The foolhardiness or ignorance of her officers was a prolific theme for com-
McMicken & Blydenburgh,
TORNEYS-AT-LAW.
(Room 2, France Block.)
RAWLINS, 19 - Wyo.
J. F. CRAWFORD,
Real Estate, Insurance and Loans.
Saratoga Telegraph Line.
J. F. CRAWFORD, Lessee.
G. M. HUNTINGTON,
Notary Public.
Platte Valley Lyre Office,
SARATOGA, - WYOMING.



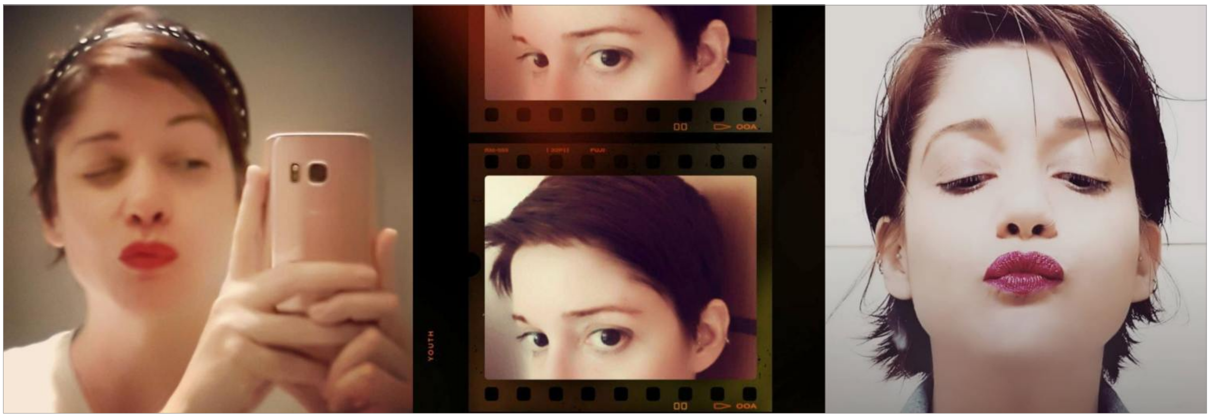
DRACULA
By
Bram Stoker
Theater
Newspapers
Movies
Tv Series
Comics
Video games
Social media


DRACULA


Beware of the Bat.
DRACULA
By
Bram Stoker
The most horrific real-time reading experience starts on May the 3rd.

“CE N’EST PAS DU SANG, C’EST DU ROUGE”. A FIN-DE-SIÈCLE VAMPIRE IN “THE NEUROSIS OF COLOR [A NEVROSE DA COR],” BY JÚLIA LOPES DE ALMEIDA

Ana Resende (Universidade do Estado do Rio de Janeiro, Rio de Janeiro, Brazil)



Ana Resende is a PhD Student at the Department of Comparative Literature in Universidade do Estado do Rio de Janeiro. Her current project is a comparative study of the fiction of Welsh author Arthur Machen and Brazilian author Gastao Cruls. Her area of specialization is nineteenth- and twentieth-century ghost stories by female authors (including Vernon Lee’s collection of supernatural fiction, *Hauntings*). Her areas of interest include late Gothic narratives, Decadent fiction, Southern Gothic, Brazilian literature of the 30s generation, etc. She works as a literary translator. In 2013, she was shortlisted for the FNLIJ Literary Award in the category YA Fiction Translation/Adaptation for the translation of *The Underdog* by Markus Zusak.

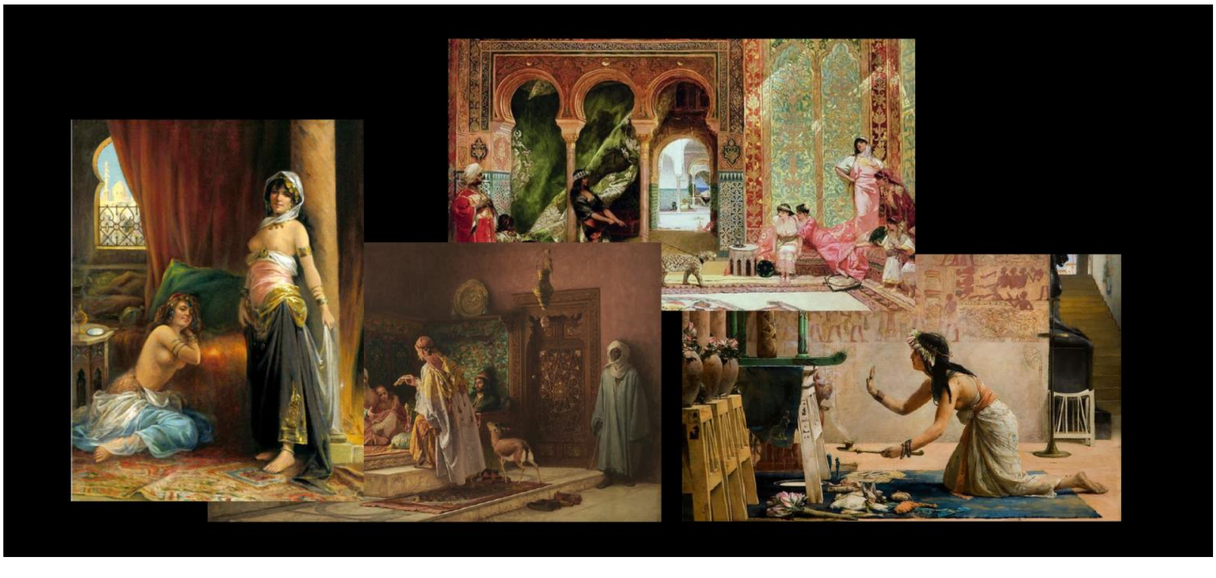
“Ce N’est Pas Du Sang, C’est Du Rouge”. A Fin-De-Siècle Vampire in “The Neurosis of Color [A Nevrose da Cor],” by Júlia Lopes De Almeida

In this talk, I will focus on a reading of a short story by the Brazilian author Júlia Lopes de Almeida (1862-1934), *The Neurosis of Color* [A nevrose da cor] (1903). My purpose is to show how, like other *fin-de-siècle* female authors, Júlia Lopes de Almeida used her literature to reflect various political and social viewpoints, including viewpoints about sex, sexuality and sexual expression.

In *The Neurosis of Color*, the narrative is set in Ancient Egypt. Princess Issira is a victim of the “madness of the red”. Her rooms are covered in red tapestries; the window panes are red. Issira is driven to horrific and disruptive acts because she is mesmerized by the color red. The Egyptian princess ends up being dominated by her obsession, like many other characters from *fin-de-siècle* Decadent fiction. The desire for the color red turns Princess Issira into a vampiric character because she wants to drink and soak in red blood.


AXEL GALLEN.
1888.
16 - 18 APRIL 2021
Ce n'est pas
du sang.
C'est du rouge.
A fin-de-siècle vampire in “The Neurosis of Color,” by
Júlia Lopes de Almeida


The Turn of the Century
Brazilian Golden Age:
- production and exportation of
coffee
- embellishments to the city
- inspired by the remodeling of Paris:
open public spaces, which also
promoted air circulation



BLOOD & COUTURE: DRACULA BY EIKO ISHIOKA (石岡 瑛子)

Roberto Cavalcante Rodrigues (Universidade Federal de São Paulo, São Paulo, Brazil)



Roberto holds a Bachelor's Degree in Graphic Design by Universidade Paulista (2014). Currently researching in Art History's field as a bachelor student at Universidade Federal de São Paulo and working as the creative director in the Municipal Secretariat of Human Rights and Citizenship of São Paulo. Researches Aesthetic and Philosophy of horror, emphasizing the visual legacy aimed by the Japanese art director Eiko Ishioka (12/07/1938 - 21/01/2012), more specifically in the movie *Bram Stoker's Dracula* (1992, Francis Ford Coppola). Besides, he is a regular member of the International Committee for Museums and Collections of Costume (ICOM).

Blood & Couture: Dracula by Eiko Ishioka (石岡 瑛子)

In this research, by means of bibliographical survey and debate, we intent a filmic analysis of the *Bram Stokers Dracula* (Francis Ford Coppola, 1992), focusing on the art direction and costume, both signed by the Japanese designer Eiko Ishioka. Considering the critical reviews of the movie and its consequent status upgrade as an "icon" between other cinematographic adaptations of the homonymous literary work—in part due the fact of its costumes and visual presentation —, we will get in contact with the bibliographical references left by the research of Ishioka herself while planning the costumes concept, such as the book *Dreamers of Decadence: Symbolist Painters of the 1890s* by Phillippe Jullian, which was one of her most important visual references and, possibly, responsible for the break with the typical manner of

representing the Gothic and Victorian aesthetic from the original story. Furthermore, another aspect observed is the relevant contribution of the film's visual comprehension through symbolic analysis by researchers around the world. Thus, we seek to delve into relevant points which render this work so exclusive compared to other adaptations (that have been increasingly recurring) of the romance, like its intentional lack of historical accuracy, the fantastic medievalism, and its ode to symbolic and decadent overstatement, both because of the visuals and the narrative, responsible for humanizing and framing the figure of the vampire—that has always been portrayed as a beastly creature—as a species of "dandy".







Man-beast armor, Eiko Ishioka (石岡 瑛子).
Bram Stoker's Dracula, 1992 Columbia Pictures Industries, Inc.

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Bram Stoker's Dracula, 1992 Columbia Pictures Industries, Inc.

Immortals Official Behind the Scenes (2011) HD, © RELATIVITY MEDIA.

DRACULA AND THE “TING OF THE GOLD”: MONETARY CONCERNS IN BRAM STOKER’S NOVEL AND THE FILMS

Antonio Sanna (University of Sassari, Italy)



Dr Antonio Sanna has published over eighty articles and reviews in international journals. He is the co-editor of the Lexington Books’ series *Critical Companions to Popular Directors*. He has also edited the volumes *Pirates in History and Popular Culture* (McFarland, 2018), *Critical Essays on Twin Peaks: The Return* (Palgrave, 2019) and *Arthur Machen: Critical Essays* (Lexington, 2021). He has been recently appointed as a Teaching Assistant at the University of Sassari. Antonio is now employed as a teacher of English Literature in Sassari and is currently working on a collection of essays on modern adaptations of *Alice in Wonderland.*

Dracula and the “Ting Of The Gold”: Monetary Concerns in Bram Stoker’s Novel and the Films

In a passage of Bram Stoker’s 1897 novel, after Count Dracula is attacked by the “Crew of Light” in Piccadilly, the cloth of his coat is cut by Harker’s *kukri* knife and the vampire loses some bank-notes and golden coins over the floor, which he hurriedly picks up before flying the scene. As critic Judith Halberstam suggests (1995), such a moment epitomizes the difference in the use of money by the vampire and by the men comprising the Crew of Light.

As Halberstam argues, it also represents the fact that "vampirism somehow interferes with the natural ebb and flow of currency". This singular passage from the book, describing the first fight between the villain and his opponents, has never been adapted into the cinematic versions of the narrative. The monetary concerns of the Transylvanian Count have thus apparently lost appeal for both the public and the producers of the films. Only Alan Gibson's *The Satanic Rites of Dracula* (1973) returns to this issue when presenting the vampire as a property developer intent on avenging himself on humanity through his corporate means. On the other hand, in films such as *Dracula 2001* and *Dracula Untold*, it is the human characters who are depicted as often preoccupied with money and the accumulation of wealth, whereas the count is treated as a valuable property himself. This paper shall therefore examine how money, wealth and their social use are represented both in the novel and its cinematic adaptations, focusing on both the villain and its opponents.






Immortality on sale
at a morgue near you.



PARDON MY BITE: VAMPIRE WOMEN WHO KILL CHILDREN FROM ANCIENT FOLKLORE TO POST-MODERN LITERATURE

Nancy Schumann (MA English Literature from the University of Leipzig, author of Gothic Fiction, independent researcher, London)



Nancy is a German writer, now based in London. She writes poetry, short stories and novels in both English and German, and her works have been published in both languages. Nancy’s particular interest, both in fiction and academically, are female vampires.

She has been researching, reading and writing vampires for several years. She has a Master’s degree in English Literature from the University of Leipzig, Germany.

Her MA thesis formed the basis to *Take A Bite*, available in vamped up form for public consumption.

Visit Nancy’s website on **www.bookswithbite.in.**

Upcoming Publications

Dove Street Inn. *Lemonspouting——Journal of Literature & Visual Art*. Issue 1, May 2021.

Other Publications

- “Fishing for Compliments”, *Crepe & Penn*, No. 6 & 7, February & April 2020.
- “Twinkle, Twinkle, Little Spot”, in *Nothing* Manchester: Hic Dragones, 2019.
- *Der Ausflug*. In: Es Geschah zu Halloween. Tangerhütte-Cobbel: Net Verlag, 2019.
- “Emotions and Identity in Vampire Literature”. In Crisan, Marius (ed.), *Dracula: An International Perspective.* London: Palgrave Macmillan, 2017
- *Kaffeeduft in London*. Tangerhütte-Cobbel: Net Verlag,, 2015.
- *Vampire – Gestern und Heute*. Leipzig” Bohmeier Verlag. 2013.
- *Take A Bite*. London: CallioSoph, 2011.

Pardon My Bite: Vampire Women Who Kill Children from Ancient Folklore to Post-Modern Literature

Vampires don’t just do blood. From the first vampiric creatures in folklore and legend to the writings of Anne Rice, vampires are never adverse to the odd nibble of flesh. They are quick, ruthless and demanding killers in every era.

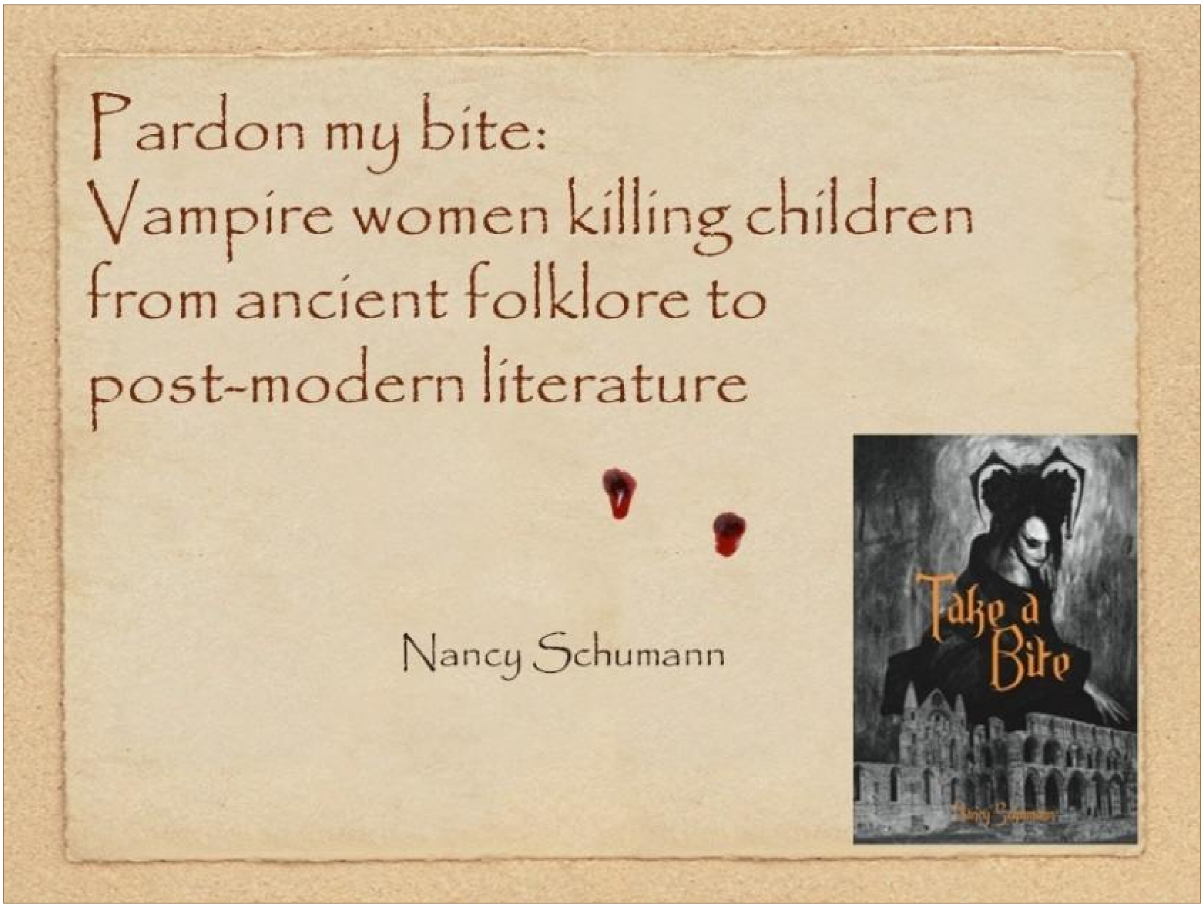
Female vampires in particular have always been a specific threat to children.

Lilith, as first wife to Adam, becomes a vampire after her flight from the Garden Eden. In various legends she is said to drain children of their blood thereafter but she might also literally slaughter them. Lamia, in ancient Greek legend, also kills human children by draining their blood.

As vampiresses take residence in works of literature their appetite for children never diminishes. Who could forget the eerie feeding of local babies to Dracula’s brides? Bloofer Lady, Lucy Westenra, first and foremost seeks out the children around the cemetery. Carmilla forever haunts the daughters of her descendants. Even Claudia, the beautiful vampire child in Anne Rice’s works, prefers to kill children. Maharet in the *Vampire Chronicles* is the ever present mother to her great human family, while her sister, Mekare, is the vengeful cannibal that annihilates even the vampire queen.

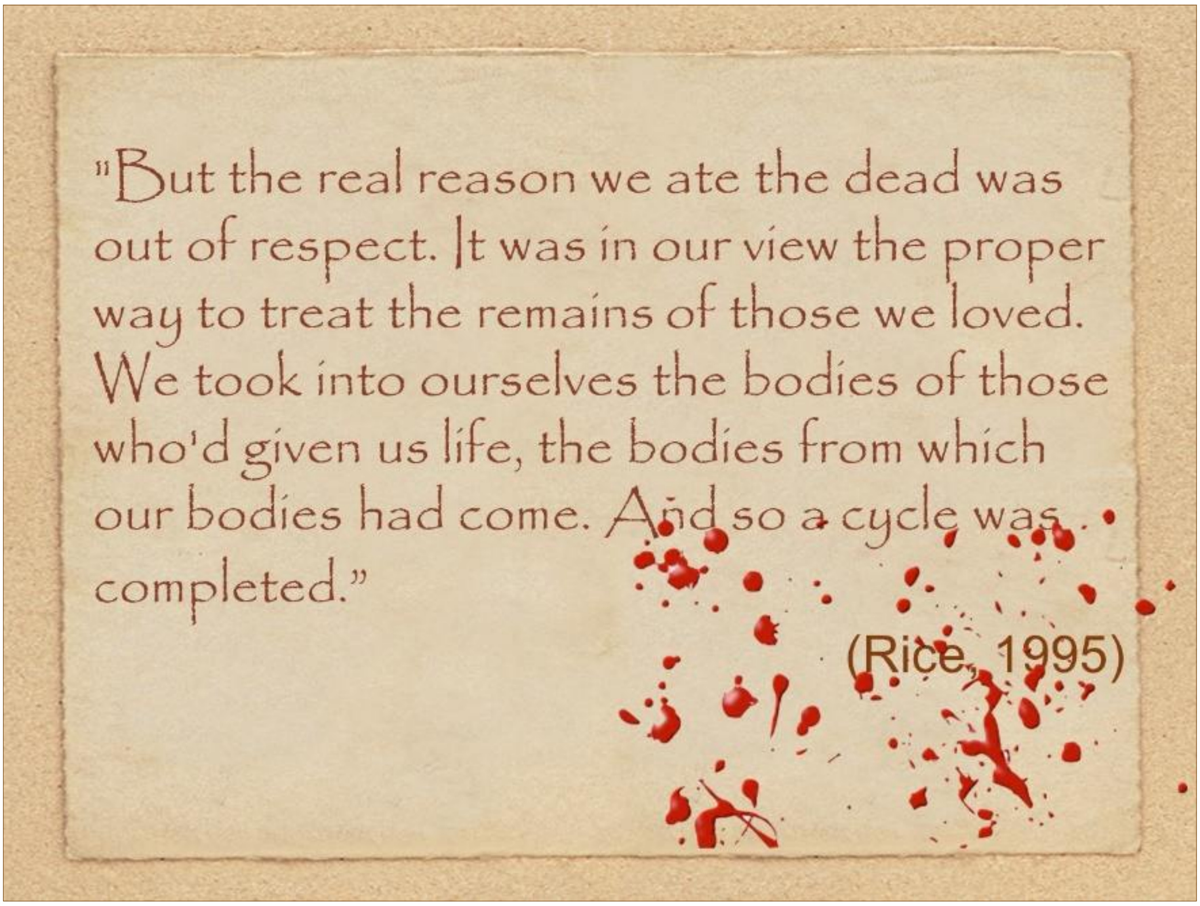
Women and vampires are a deadly combination. They nurture and kill with equal ease. They are the vengeful, independent women that make human women suffer for seeking fulfilment in motherhood. When they are mothers themselves they are eternally caring über-mothers, fighting every natural and supernatural threat to protect the children that kill.

This paper will trace the deadly vampiress from her early folkloristic roots into present day literature, showing the mothers and the killers alike.


Pardon my bite:
Vampire women killing children from ancient folklore to post-modern literature
Nancy Schumann
Take a Bite


Lilith
by
Dante
Gabriel
Rossetti


The Vampire Chronicles
Claudia
Mekare
Maharet
Images: Interview with the Vampire movie, 1994 and
http://images2.fanpop.com/images/photos/7800000/Maharet-and-Mekare-the-vampire-chronicles-7843023-2560-1829.jpg


"But the real reason we ate the dead was out of respect. It was in our view the proper way to treat the remains of those we loved. We took into ourselves the bodies of those who'd given us life, the bodies from which our bodies had come. And so a cycle was completed."
(Rice, 1995)

REAL LIFE VAMPYRIS — SEX-POSITIVE PERSPECTIVES ON IDENTITIES AND ORIENTATION

Elena Sperner (Linköping University, Department of Gender Studies, Sweden)

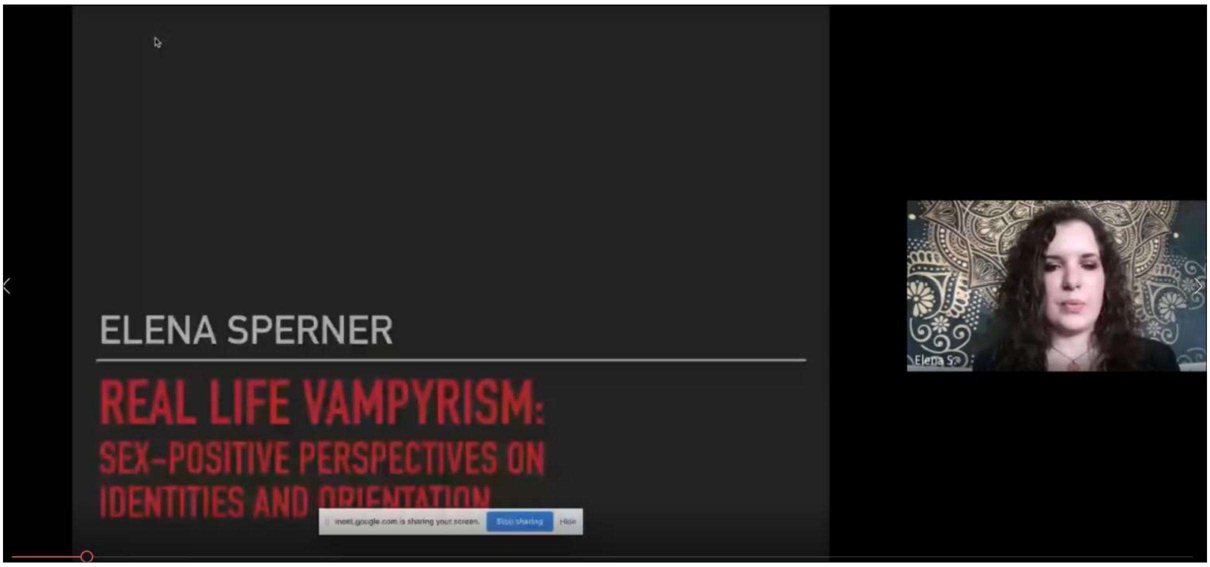


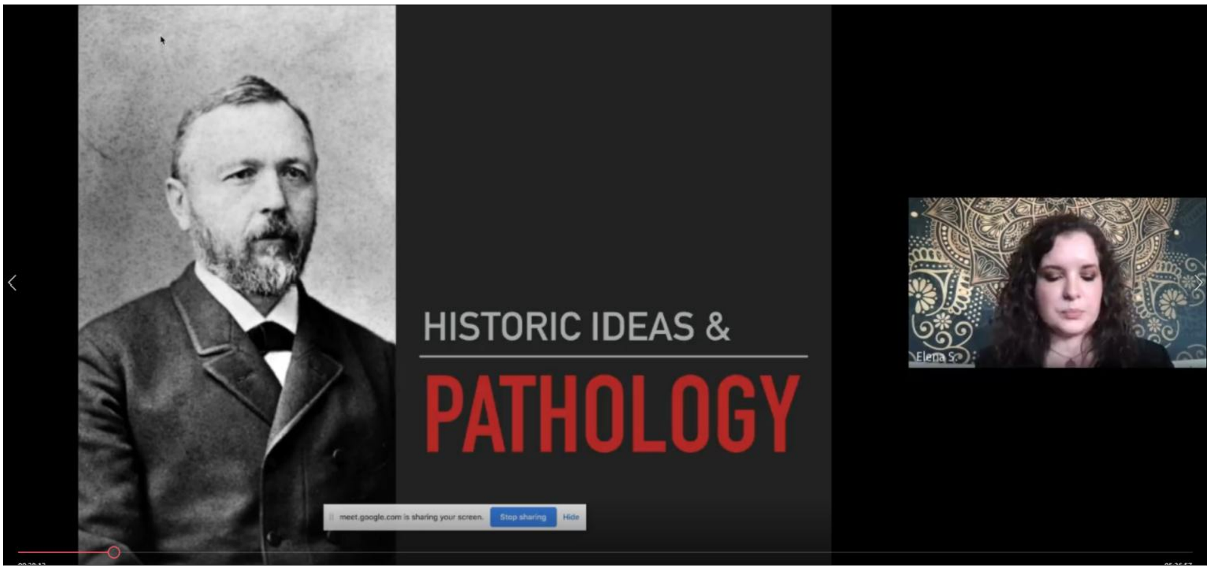
Elena Sperner is a queer sex-positive educator with BA degrees in Social Anthropology and Psychology (Stockholm University) and a MA degree in Gender Studies (Linköping University). She is vocal and cares about topics close to her heart, such as queer identities, non-normative sexualities and acceptance of sexual diversity. As a fetishist herself, the study of sexual fetishism is most prominent in her work.

Real Life Vampyrism — Sex-Positive Perspectives on Identities and Orientation

Vampires are not just fictional characters or the subject of folklorist tales, but they are also human beings with a desire to consume blood or other energy sources. This presentation builds upon my Master’s thesis “Fetish Identity—A Collaborative Auto-Phenomenographic Approach to Reframe Sexual Fetishism” which explains fetishism as a sexual orientation and its importance for the individual well-being. Vampyrism (spelled with a Y to be distinguished from fictional vampires) has been described on several occasions, but never been satisfyingly explained. Descriptions range from folklore and psycho-pathology to plain statements of delusional individuals, but few have been able to give validity to the embodied experiences of modern day vampyres. My previous research on fetishism does not only remove pathology from it and frames it as a valid sexual orientation, but it also opens for new perspectives and understandings of vampyrism. My work is based upon life histories, subjective embodiment, phenomenography and driven by queer-feminist and sex-positive values. Vampyres are not sick or role players, but have an ever-present desire that is not consciously chosen but

emerges in childhood and early puberty, very much like any other sexual orientation, and therefore should be considered one.







FROM LIMINOID TO LIMINAL: VICTORIAN LONDON IN BRAM STOKER’S DRACULA

Eva Szekely (Lecturer at University of Oradea, Romania)



Lecturer in *Irish Literature*, *Late Victorian and Edwardian Literature*, *Canadian Studies* and *Creative Writing*, at the Department of English Language and Literature of the Faculty of Letters, the University of Oradea.

Published works include:

- “The Threat of the Uruboros (Symbolic and Semiotic in Stoker’s *Dracula*)” *in Analalele Universităţii din Oradea; Filologie, limbi si literaturi străine*, 1997-2000, ISSN 1582-5086.
- “Cathleen Ni Houlihan … Your Way Is a Thorny Way”. *Representations of Irish Women by Abbey Playwrights at the Beginning of the 20th Century* (2002).
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- *Art Nouveau, Modern Art: Ecouri literare / Antologie de texte*. (co-authoreded with Ecaterina Hanţiu and Giulia Suciu), Editura Universitatii din Oradea, ISBN 978-973-759-567-6.
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- *"*Aspects of Liminality in Elizabeth Bowen's *'The Heat of the Day",* in *Cultural Texts and Contexts in the English Speaking World (VI)*, Editura Universitatii din Oradea, 2019, ISSN 2067-5348.

My Interest in Dracula

I do not remember when it was exactly that I first heard about Dracula. It must have been sometime in my childhood. I knew it was a story of a vampire, but I did not become interested in him until I went to an ice breaking party at a summer school in Dublin. At the beginning of the party, when I told fellow students that I came from Romania, I got the following response: "Are you from Romania? From Transylvania? ... Dracula!!!" That was the first time I came to be associated with "the count". At the time, I hadn't read the novel or watched any Dracula movie, but I hated the idea to be lumped together with a vampire. In my mind Dracula was a beast, the epitome of everything uncivilized and violent. For a while, I even thought it to be my duty to tell any random tourist who showed interest in Dracula that Romanians did not like to be linked to this vile story, and that there were no Dracula castles or vampires in Transylvania! My dislike for Dracula lasted for several years, until, in 1999, one of my teachers at the university made the reading of Bram Stoker's novel mandatory for his course. Reluctantly, I went to the library, got the book, and started reading it. I expected it to be a badly-written sensation novel: cheap and coarse, but, contrary to my expectations, I was hooked from the first chapter. The tables were turned, and I fell in love with the character and the narrative.

From Liminoid to Liminal: Victorian London in Bram Stoker's Dracula

Rites of passage, as Arnold van Gennep pointed out in his seminal work, are ceremonies that mark important transitional periods in men's and women's life. They played an important role in traditional societies and were to a large extent spatial practices, in the sense that the persons that were undergoing these rites were spatially separated for a limited period of time from the rest of the group, tribe, or society. In his article "Liminal to Liminoid, in Play, Flow and Ritual: An Essay in Comparative Symbology", Victor Turner suggested that these traditional rites of passage had lost their importance in modern consumerist societies and that they had been replaced by other mundane out-of-the-ordinary experiences that he termed "liminoid" moments, where creativity and uncertainty unfold in art and leisure activities. In Bram Stoker's *Dracula*, Piccadilly, the London Zoo, Hampstead Heath and to some extent Dr Seward's Lunatic Asylum (the home of the zoophagous Renfield) are liminoid spaces, i.e. places destined for leisure, and playful and experimental pursuits. Upon the Count's relocating to London, each of these sites are turned into liminal spaces, i.e. they become thresholds, entrances to the vampirical world/existence. In my paper I shall examine the various dimensions of these liminoid spaces that render them vulnerable to spatial appropriation and redefinition.

Piccadilly

- new feminine public space
- respectable space of amusement
- wide and straight
- popular with tourists



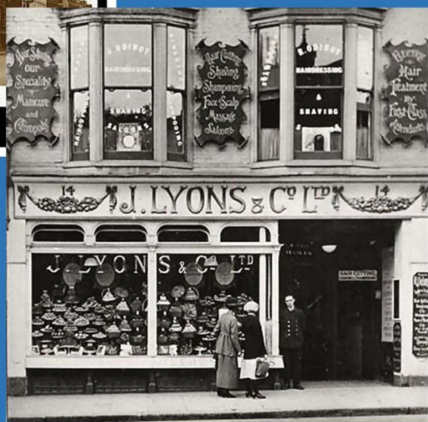
REFERENCE: Joseph De Saphio: *Modernity and Meaning in Victorian London. Tourist Views of the Imperial Capital*, 2014



Criterion Complex

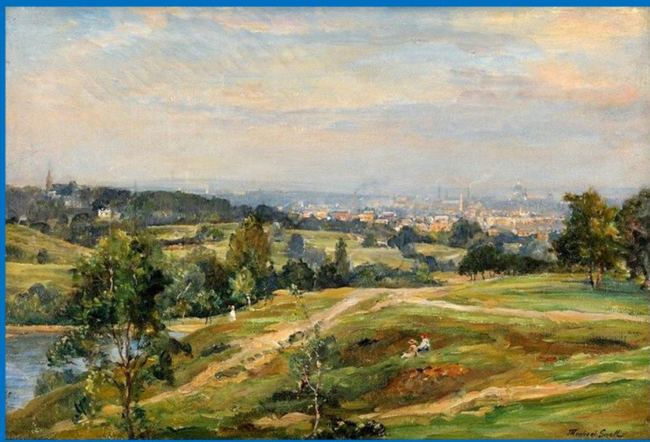


Berkeley Hotel



Hampstead Heath: Vale of Health

- **one of the few remaining ‘lungs of the metropolis’**
- **popular with poets, painters, writers and the 19th c. public**



The Vale of Health by James Herbet Snell (1861-1935)

Hampstead Heath Fairs



“Now if yer want a 'igh old time
Just take a tip from me
Why 'Ampstead, 'appy 'Ampstead
Is the place to 'ave a spree”

(Albert Chevalier: ”Oh! Ampstead!”, 1893)

REFERENCE: Victorian Revellers at London's 'Appy 'Ampstead (c. 1890-1910)
http://mashable.com/2014/10/28/hampstead-heath-photography/#yT_xnvtfXPq3

"READER, UNBURY HIM WITH A WORD": REVENANT AND EVIL IN ELIZABETH'S KOSTOVA'S *THE HISTORIAN*

Yağmur Tatar (Yeditepe University, Istanbul, Turkey)

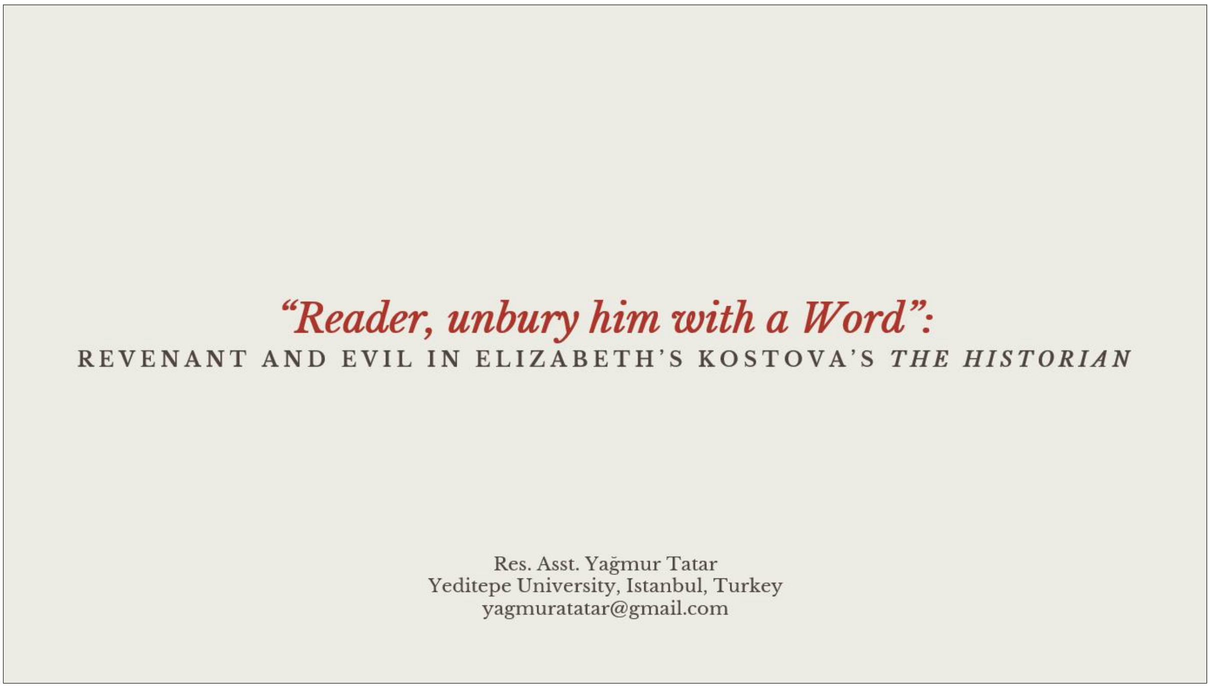


Yağmur Tatar studied English Language and Literature as BA in Istanbul, Turkey, and pursued her academic education in the same department at Yeditepe University. She is interested in rewritings and adaptations. She focused on mythological female figures such as Penelope, Medea and Lavinia and in her MA thesis investigated the fiction of female authors who choose to rewrite mythology. Yağmur is currently working as a Research Assistant at the Translation and Interpreting Department and a PhD Candidate in English Literature at Yeditepe University, writing her PhD thesis on Shakespeare and the politics of friendship in his late Roman plays. She has always been vastly interested in Gothic fiction and pursued the adaptations, movies and comic books revolving around *Dracula*, and vampire lore in general.

"Reader, Unbury Him with A Word": Revenant and Evil in Elizabeth Kostova's *The Historian*

Julian Wolfreys argues that "to tell a story is always to invoke ghosts, to open a space through which something other returns" so that "all stories are, more or less, ghost stories" and all fiction is, more or less, hauntological. This research addresses a universal question rooted deep in the history of humanity, the question of evil, through an intertextual focus

between Bram Stoker's *Dracula* as a traditional Gothic production and its neo-Gothic counterpart, *The Historian* by Elizabeth Kostova. By investigating the relationship between two ensuing genres, it explores the understanding of human nature and its transformative capacity for evil in Gothic and neo-Gothic fiction, and the protagonists' need, temptation and failure to exorcise the Revenants of the past. With a theoretical framework supported by Jacques Derrida and his concept of hauntology, the present research further revolves around revealing how the monsters of the (neo-) Gothic fiction are actually manifestations of history itself by analyzing the way the past haunts humanity's present and future, and how humanity fails at outrunning these spectres of the past.





Elizabeth Kostova's THE HISTORIAN (2005)

- **In 1930s:** Rossi finds a mysterious book and starts searching for Dracula's tomb
- **In 1950s:** Rossi's student Paul resumes the quest after Rossi disappears
- **In 1970s:** Paul's daughter finds Paul's copy of the mysterious book in his library
- **1453 mysterious dragon books,** found by **historians** around the world
- In epistolary format, as a series of letters, diary entries, documents and books
- Even though Dracula is killed & the Revenant is exorcised, **the threat of the past/Revenant does not completely disappear**



Derrida, hauntology & "time is out of joint"

- Spectres of Marx is first presented as a series of lectures during "Whither Marxism?"
- Argued that Marxism would haunt Western society from beyond the grave
- **"A spectre is haunting Europe — the spectre of communism."**
- The famous line from Hamlet to help deconstruct the concept: **"Time is out of joint."**



"The thing that most haunted me that day, however, as I closed my notebook and put my coat on to go home, was not my ghostly image of Dracula, or the description of impalement, but the fact that these things had—apparently—actually occurred. If I listened too closely, I thought, I would hear the screams of the boys, of the "large family" dying together. For all his attention to my historical education, **my father had neglected to tell me this: history's terrible moments were real.** I understand now, decades later, that he could never have told me. **Only history itself can convince you of such a truth.** And once you've seen that truth—really seen it—you can't look away."

–The Narrator, *The Historian*

GREEK VAMPIRE—DEVILISH POSSESSION, ORTHODOX PURGATORY OR REVENANT? REPORT AND HIGHLIGHTS FROM CONTINUED RESEARCH ON VRYKOLAKAS

Nina Anna Trzaska (Adam Mickiewicz University, Poland)

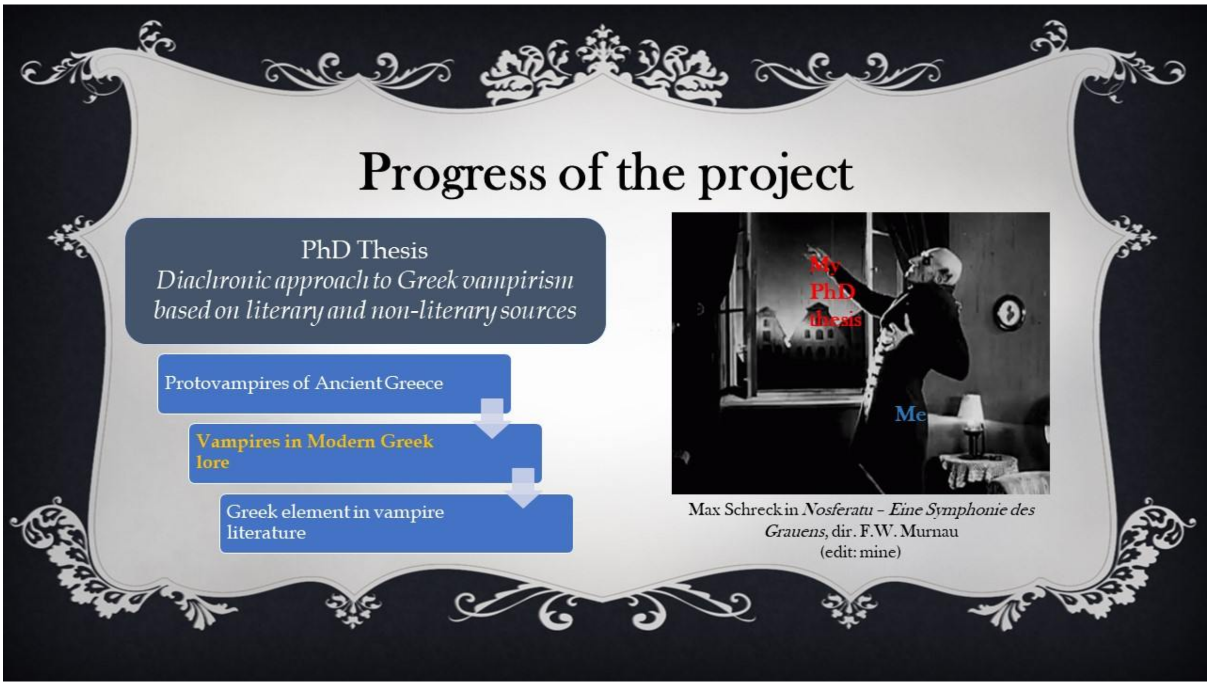


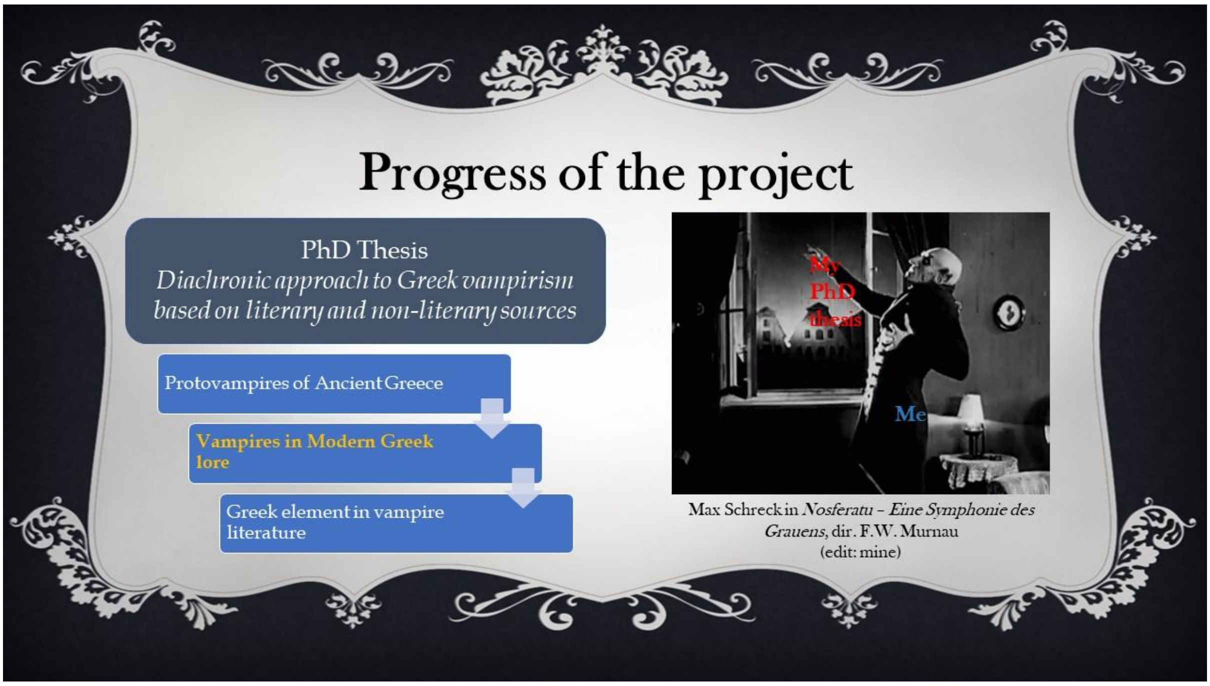
Nina Trzaska works as an academic teacher at University of Adam Mickiewicz in Poznań, Poland. Her MA thesis was focused on Greek vampires and currently she is conducting further research on this topic for her PhD dissertation. She has translated a short novel *Murdress* (*Η Φόνισσα*) written by Alexandros Papadiamantis (Αλέξανδρος Παπαδιαμάντης) into Polish. Nina spoke many times about Greek vampires on different occasions, such as conferences (Cross-Platform Dracula Congress 2018, 'Upiory, duchy, zjawy. Widmowe reprezentacje w popkulturze'), series of lectures (educational project 'NaoKoło Migracji' and 'NaoKoło Dziedzictwa') and minor events at her university (Poznański Festiwal Nauki i Sztuki). She also wrote two articles about vampires: "Protowampiry antycznej Grecji" (Protovampires of Ancient Greece) in journal *Nowy Filomata* (XIX, pp. 80-93) and "Elementy greckiego folkloru w europejskiej literaturze wampirycznej" (Elements of Greek Folklore in European Vampire Literature) in the monography *NaoKoło Migracji* (pp. 79-91). Moreover, Nina translated an essay about vampires *Οι βρυκόλακες του Μεσαιώνος* (*Vampires of the Middle Ages*) by Emmanuel Rhoides (Ἐμμανουὴλ Ροΐδης), which currently currently awaits its publication in an academic serie "Arcydzieła literatury nowogreckiej" (Masterpieces of Modern-Greek Literature).

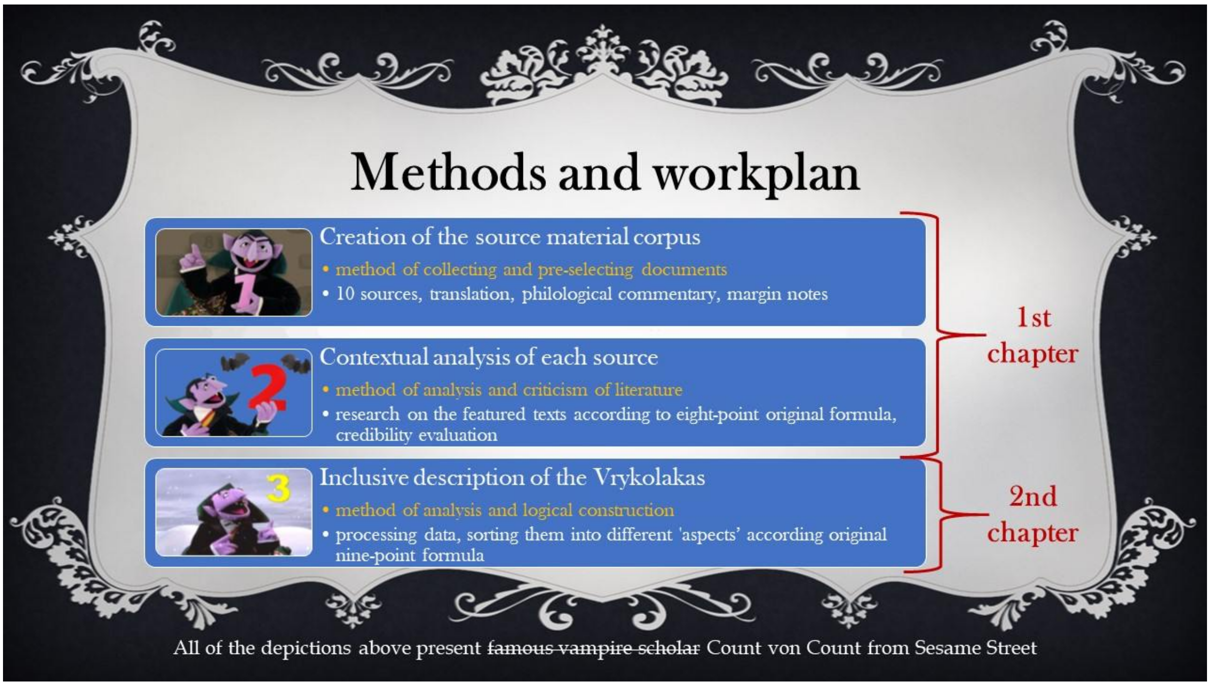
Greek Vampire – Devilish Possession, Orthodox Purgatory or Revenant? Report and Highlights from Continued Research on Vrykolakas

The proposed paper is a continuation of my presentation from the previous edition of the Congress titled *Vrykolakas, the Greek vampire in accounts and other sources*, which was a draft of a research plan examining Greek vampire beliefs. This year, my paper has two goals: 1. to reveal the current progress and state of my research as well as to comment on the changes implemented into my workplan; 2. to present a sample of my work concerning the nature of vrykolakas. Aside from the obvious binary opposition good-evil, under the ambiguous term of nature I will determine the place of the vrykolakas in Orthodox ontology and in laic understanding of the world. I am going to show the discourse regarding the deeper explanation of the vampire phenomenon in order to comment on theologian approach towards vampirism and to reconstruct possible popular explication of the problem.






Progress of the project
PhD Thesis
Diachronic approach to Greek vampirism based on literary and non-literary sources
Protovampires of Ancient Greece
Vampires in Modern Greek lore
Greek element in vampire literature
My PhD thesis
Me
Max Schreck in Nosferatu – Eine Symphonie des Grauens, dir. F.W. Murnau (edit: mine)


Methods and workplan
Creation of the source material corpus
• method of collecting and pre-selecting documents
• 10 sources, translation, philological commentary, margin notes
Contextual analysis of each source
• method of analysis and criticism of literature
• research on the featured texts according to eight-point original formula, credibility evaluation
Inclusive description of the Vrykolakas
• method of analysis and logical construction
• processing data, sorting them into different 'aspects' according original nine-point formula
1st chapter
2nd chapter
All of the depictions above present ~~famous vampire scholar~~ Count von Count from Sesame Street

TWO FOLKTALES (VAMPIRE BEINGS IN GREEK FOLKTALES)

Agelikki Velissariou (MA in Cultural Studies and Children’s Learning Environments)

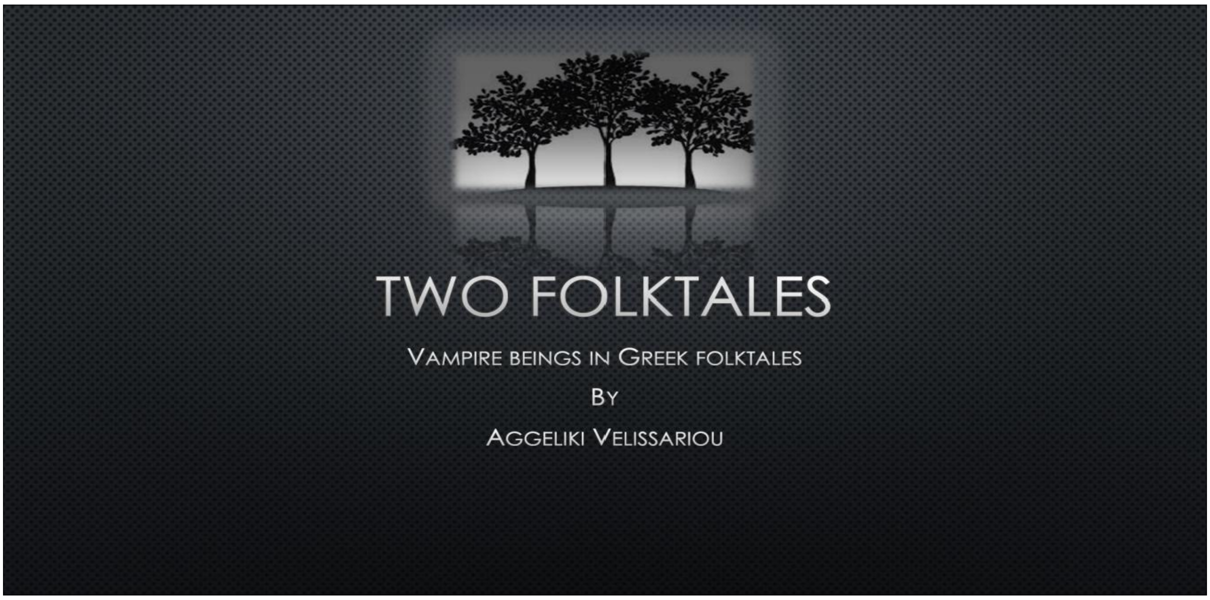


Aggeliki Velissariou graduated from NKUA (University of Athens) in 2003 with a degree in Preschool Education and has been employed in Greek Public Kindergartens since 2006. In 2020, she received a Master’s Degree in Cultural Studies and Children’s Learning Environments from AUTH (Aristotelian University of Thessaloniki). She focuses on Children’s Literature for preschool and early education, on folk tales, folklore, oral narration and myths. She has a particular interest in the dark motifs and how they are manifested in various literary genres. Employing comparative analysis, she has researched the dark folk tale and folklore motifs in the compilation of Alexandros Papadiamantis, *Dark Tales* (2005). For the time being she is an independent researcher, hoping to become a PhD student so as to further explore her areas of interest.

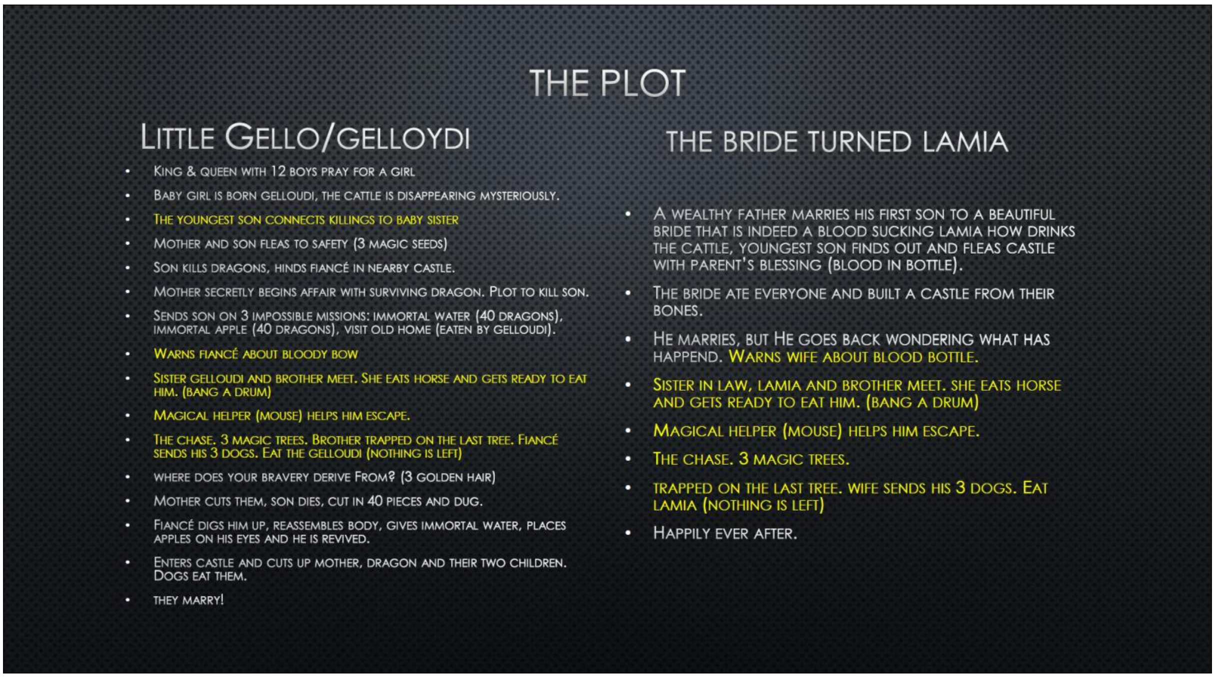
Two Folktales (Vampire Beings in Greek Folktales)

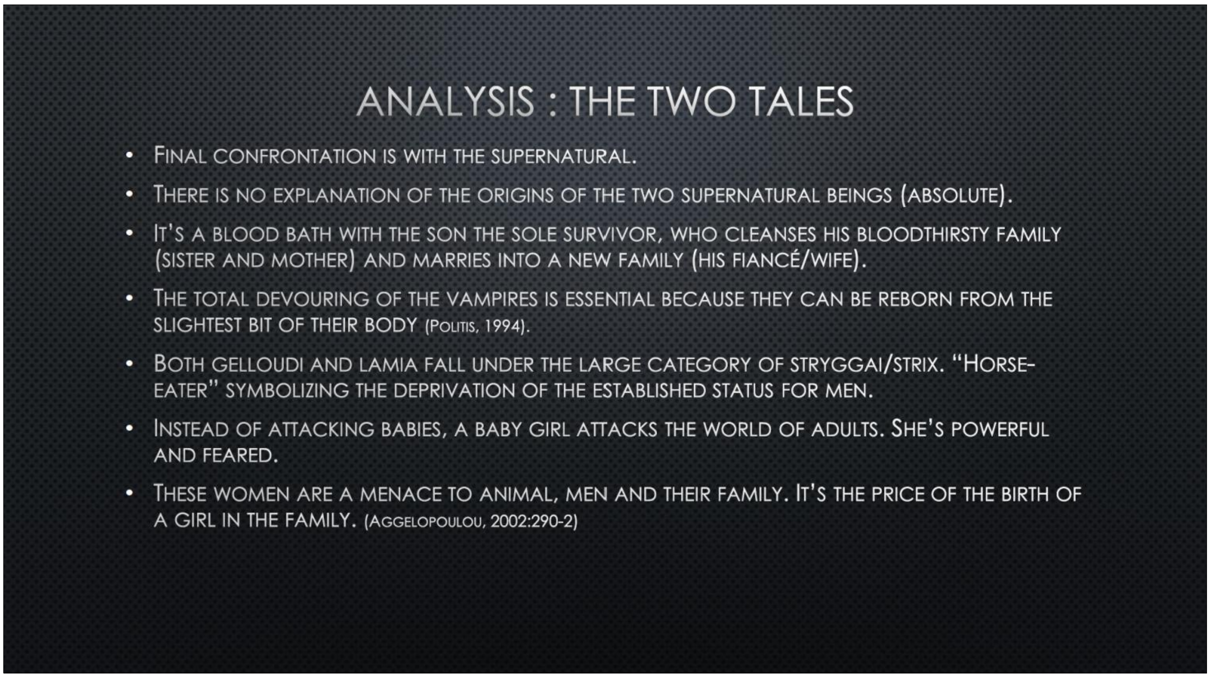
This presentation attempts to elaborate how the vampire theme is conceptualized in Greek folktales. It’s a case study of the folk tales: “Gelloudi” and “The Lamia Bride” [Folktale types (AT) by Aarne-Thompson: 315A (The Treacherous Sister), 300 (The Dragon Slayer), 590 (The Prince and the Bracelets)], found in the compilation *Paramythokores* (2002). The folktale complies with a strict formulaic style of oral narration. The most time-resilient elements of storytelling are the motifs that create the story. Thus, we find similar or echoing

motifs in folk tales globally, for these oral narrations travelled in people’s “baggage”, allowing them to spread. Some motifs are darker than others, enhancing the agony and thrill of storytelling. In Greek folktale, the research led to the classification of 6 dark motifs. Bloodsucking creatures such as Strixx, Gello (Gelloudi), and Lamia are found in the dark motif of the supernatural. The tales in this case study are horror stories, in a sense, but they evolve in a broad form of narration depriving the reader of gruesome details and delivering a cathartic ending. The vampire theme is not dominating in the first folk tale due to the combination of three folk tale types, whereas the second one focuses solely on this theme. In both cases the creatures are female, attacking animal, men and community, which symbolizes the heavy price of the birth of a girl in the family, as it was perceived in these traditional communities. A baby girl and a new bride attack the world of men. They are powerful and feared, they are “horse-eaters” symbolizing the danger of depriving the established status for men, first by eating their horse and then by eating them.






THE PLOT
LITTLE GELLO/GELLOYDI
KING & QUEEN WITH 12 BOYS PRAY FOR A GIRL
BABY GIRL IS BORN GELLOUDI, THE CATTLE IS DISAPPEARING MYSTERIOUSLY.
THE YOUNGEST SON CONNECTS KILLINGS TO BABY SISTER
MOTHER AND SON FLEAS TO SAFETY (3 MAGIC SEEDS)
SON KILLS DRAGONS, HINDS FIANCÉ IN NEARBY CASTLE.
MOTHER SECRETLY BEGINS AFFAIR WITH SURVIVING DRAGON. PLOT TO KILL SON.
SENDS SON ON 3 IMPOSSIBLE MISSIONS: IMMORTAL WATER (40 DRAGONS), IMMORTAL APPLE (40 DRAGONS), VISIT OLD HOME (EATEN BY GELLOUDI).
WARNS FIANCÉ ABOUT BLOODY BOW
SISTER GELLOUDI AND BROTHER MEET. SHE EATS HORSE AND GETS READY TO EAT HIM. (BANG A DRUM)
MAGICAL HELPER (MOUSE) HELPS HIM ESCAPE.
THE CHASE. 3 MAGIC TREES. BROTHER TRAPPED ON THE LAST TREE. FIANCÉ SENDS HIS 3 DOGS. EAT THE GELLOUDI (NOTHING IS LEFT)
WHERE DOES YOUR BRAVERY DERIVE FROM? (3 GOLDEN HAIR)
MOTHER CUTS THEM, SON DIES, CUT IN 40 PIECES AND DUG.
FIANCÉ DIGS HIM UP, REASSEMBLES BODY, GIVES IMMORTAL WATER, PLACES APPLES ON HIS EYES AND HE IS REVIVED.
ENTERS CASTLE AND CUTS UP MOTHER, DRAGON AND THEIR TWO CHILDREN. DOGS EAT THEM.
THEY MARRY!
THE BRIDE TURNED LAMIA
A WEALTHY FATHER MARRIES HIS FIRST SON TO A BEAUTIFUL BRIDE THAT IS INDEED A BLOOD SUCKING LAMIA HOW DRINKS THE CATTLE, YOUNGEST SON FINDS OUT AND FLEAS CASTLE WITH PARENT'S BLESSING (BLOOD IN BOTTLE).
THE BRIDE ATE EVERYONE AND BUILT A CASTLE FROM THEIR BONES.
HE MARRIES, BUT HE GOES BACK WONDERING WHAT HAS HAPPEND. WARNS WIFE ABOUT BLOOD BOTTLE.
SISTER IN LAW, LAMIA AND BROTHER MEET. SHE EATS HORSE AND GETS READY TO EAT HIM. (BANG A DRUM)
MAGICAL HELPER (MOUSE) HELPS HIM ESCAPE.
THE CHASE. 3 MAGIC TREES.
TRAPPED ON THE LAST TREE. WIFE SENDS HIS 3 DOGS. EAT LAMIA (NOTHING IS LEFT)
HAPPILY EVER AFTER.


ANALYSIS : THE TWO TALES
FINAL CONFRONTATION IS WITH THE SUPERNATURAL.
THERE IS NO EXPLANATION OF THE ORIGINS OF THE TWO SUPERNATURAL BEINGS (ABSOLUTE).
IT'S A BLOOD BATH WITH THE SON THE SOLE SURVIVOR, WHO CLEANSES HIS BLOODTHIRSTY FAMILY (SISTER AND MOTHER) AND MARRIES INTO A NEW FAMILY (HIS FIANCÉ/WIFE).
THE TOTAL DEVOURING OF THE VAMPIRES IS ESSENTIAL BECAUSE THEY CAN BE REBORN FROM THE SLIGHTEST BIT OF THEIR BODY (POLITIS, 1994).
BOTH GELLOUDI AND LAMIA FALL UNDER THE LARGE CATEGORY OF STRYGGAI/STRIX. "HORSE-EATER" SYMBOLIZING THE DEPRIVATION OF THE ESTABLISHED STATUS FOR MEN.
INSTEAD OF ATTACKING BABIES, A BABY GIRL ATTACKS THE WORLD OF ADULTS. SHE'S POWERFUL AND FEARED.
THESE WOMEN ARE A MENACE TO ANIMAL, MEN AND THEIR FAMILY. IT'S THE PRICE OF THE BIRTH OF A GIRL IN THE FAMILY. (AGGELOPOULOU, 2002:290-2)

PLAYING THE VAMPIRE/THE VAMPIRE PLAY: ADAPTING *DRACULA* FOR THE THEATRE IN POSTMODERN, COMEDIC AND CHILDREN’S PRODUCTIONS

Kevin J. Wetmore, Jr., PhD (Loyola Marymount University, Department of Theatre Arts)



Kevin J. Wetmore, Jr. is Professor and Chair of Theatre Arts with areas of expertise in Japanese theatre, African theatre, Shakespeare, Asian cinema, horror cinema, Greek tragedy, stage combat and comedy. He has degrees from Bates College, the University of Leeds and the University of Pittsburgh, where he completed his doctorate in Theatre and Performance Studies.

He is the author of *Athenian Sun in an African Sky: Modern African Adaptation of Classical Greek Tragedy* (McFarland, 2001), *Black Dionysus: Greek Tragedy and African American Theatre* (McFarland, 2003), *The Empire Triumphant: Race, Religion, and Rebellion in the Star Wars Films* (McFarland, 2005), *Shakespeare and Youth Culture* (Palgrave 2006), *Back from the Dead: Reading Remakes of Romero’s Zombie Films as Markers of Their Times* (McFarland 2011), *Post-9/11 Horror in American Cinema* (Continuum, 2012), *The Theology of Battlestar Galactica* (McFarland 2012), and *Modern Asian Theatre and Performance 1900 – 2000* (with Siyuan Liu and Erin B. Mee, Methuen/Bloomsbury, 2014) as well as the editor or co-editor of eleven more volumes, including *Modern Japanese Theatre and Performance* (Lexington, 2006), *Suzan-Lori Parks: A Casebook* (Routledge 2007), *Revenge: East and West* (Palgrave, 2008), *Portrayals of Americans on the World Stage* (McFarland, 2009),

Catholic Theatre and Drama (McFarland 2010), *Black Medea: Adaptations for Modern Plays* (Cambria, 2013), and the *Methuen Drama Anthology of Modern Asian Play*s (with Siyuan Liu, Methuen, 2014), among others. He is also the author of numerous articles on theatre, cinema, Japanese culture, popular culture, horror, and performance.

Wetmore is also an actor, director, stage combat choreographer, and comedian. He has worked in Los Angeles, Pittsburgh, New York, New Haven, New England, old England and South Africa with many award-winning productions to his credit. He has also appeared in several films and television, and was the Founding Artistic Director of the Unseam’d Shakespeare Company.

He is currently the Secretary/Treasurer of the Association for Asian Performance, and a member of the Association for Theatre in Higher Education, the Association for Asian Studies, the International House of Japan, the Society of American Fight Directors, and the Horror Writers Association. He is also an associate instructor with Dueling Arts International and LMU’s resident Stage Combat Choreographer.

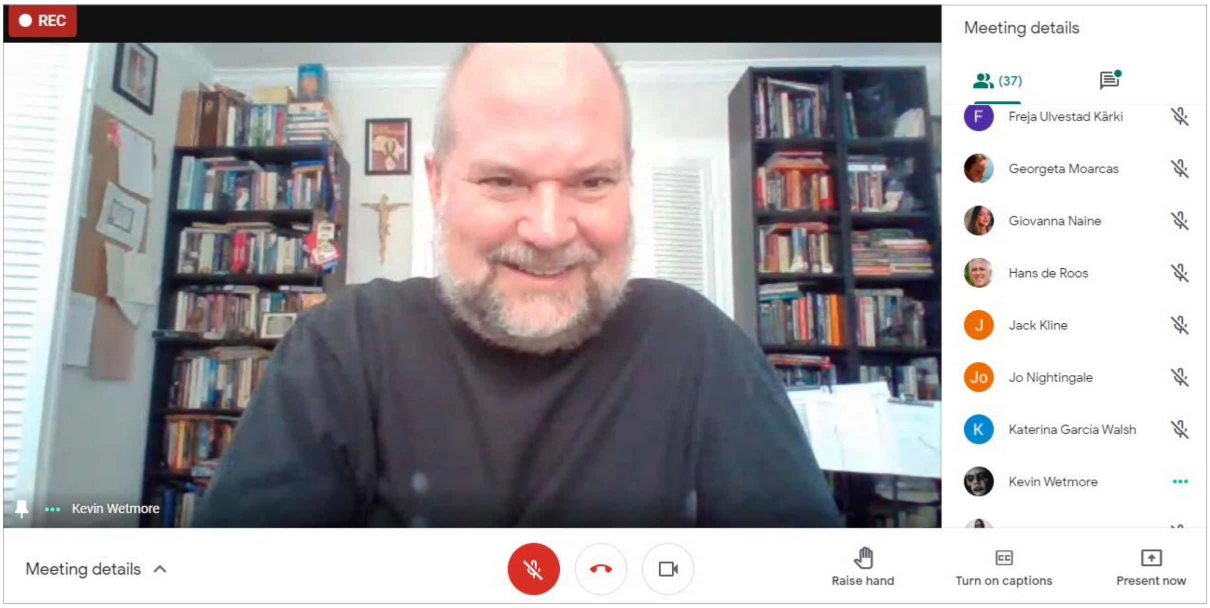
Playing the Vampire/The Vampire Play: Adapting *Dracula* for the Theatre in Postmodern, Comedic and Children’s Productions

The first performance of *Dracula* onstage, on 18 May 1897 at London’s *Royal Lyceum Theatre*, organized by Bram Stoker himself to establish stage copyright, is well documented, as is the famed stage adaptation by Hamilton Deane, later revised and expanded for American audiences by John Baldertson in 1924 and 1927, respectively. This last production is, of course, the one that featured Hungarian actor Bela Lugosi in the title role, leading to him portraying the count on film for Universal Studios in 1931, a role with which he was identified for the rest of his life. It seems appropriate to note that the theatre has played an important role in the presentation, dissemination and reception of *Dracula* beyond the novel’s readers.

Beginning in the sixties and seventies, however, in the wake of the Universal *Dracula* films being presented to a new generation via television and the Hammer *Dracula* films similarly presenting a new version of the count (most often in the form of Christopher Lee), a shift in how the novel was dramatized and adapted occurred. Matching the sixties aesthetic, adaptations of Dracula began to focus on the sexuality of the narrative, while also deconstructing how it is presented. Playwrights attempted to capture the epistolary novel’s form through matching dramaturgies, unlike film which has always presented the story as a linear narrative. Playwrights such as Mac Wellman focused on secondary characters, or narrating the events from the perspective of Lucy, Renfield, or even Dracula himself, allowed to tell his version of the events. Similarly, other dramatists saw comedic potential in the story, resulting in plays such as Le Navet Bete’s *Dracula: The Bloody Truth* and Sean Michael Welch’s *Earl the Vampire*, both of which rely upon an audience’s knowledge of the Stoker text or previous adaptations for the humour to work. Lastly, a number of playwrights adapted the text for middle grade student performance. Even Tim Kelly’s *Dracula, The*

Vampire Play, which opened in London at the *Queens Theatre* in 1978 was subsequently marketed primarily for school and community groups, aimed at young audiences.

In this presentation I offer a brief overview of the many different adaptations of *Dracula* for the stage before turning specifically to the postmodern/deconstructionist, comedic, and children's *Dracula*s in order to understand how, why and by what means Stoker's novel is adapted in contemporary contexts for performance, what all that says about the novel and its place in our culture, and what it says about the dramatists and audiences who embrace the vampire in these new forms.



THE COSTUME CONTEST

The Costume Contest is a regular part of the “Children of the Night” International Dracula Congress. The first one was held at the Dublin TSD conference organized by Hans Corneel de Roos and Magdalena Grabias in 2016. The idea was simple: anyone with passion for Gothic related costumes could join in. The Dublin edition was won by Sharon Spendley (UK) sporting Anna Valerious costume. The second edition of the costume contest took place in Brașov, Romania during the first “Children of the Night” International Dracula Congress in 2018 with three ex aequo winners presenting vampire costumes: Nina Trzaska (Poland), Svetlana Zeybel (Germany) and Magdalena Grabias (Poland). 2021 saw the birth of the “Children of the Night” Golden Bat Award which, from now on, will be offered to winners of various categories, including Most Original Research, Best Visual Presentation, Best Costume, and many others. This year, The Golden Bat Awards went to Magdalena Grabias (Poland) for the Best Gothic Costume and to Charlize Ayessa Marichu de Roos (Philippines) for the Best Baby Bat Contribution. Silver Bat Awards went to Nina Trzaska (Poland) for the Best Reference to a Vampire Character, Sharon Spendley (UK) for the Best Classic Gothic Costume and to Katerina García Walsh (Spain) for the Best Vampiric Make-up.

Charlize Ayessa Marichu de Roos









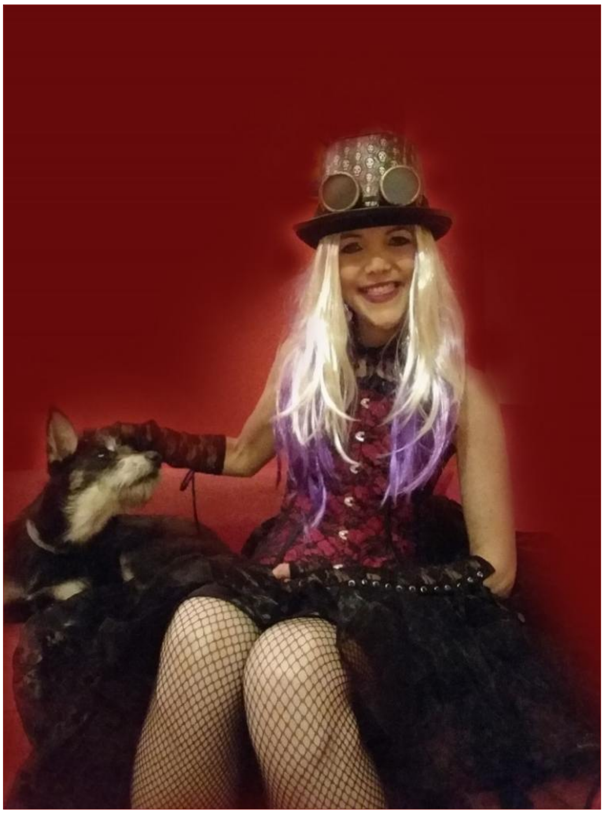

"Born to be Bat" - Baby Cham-Cham Costume Contest Contribution COTN 2021 (4K)

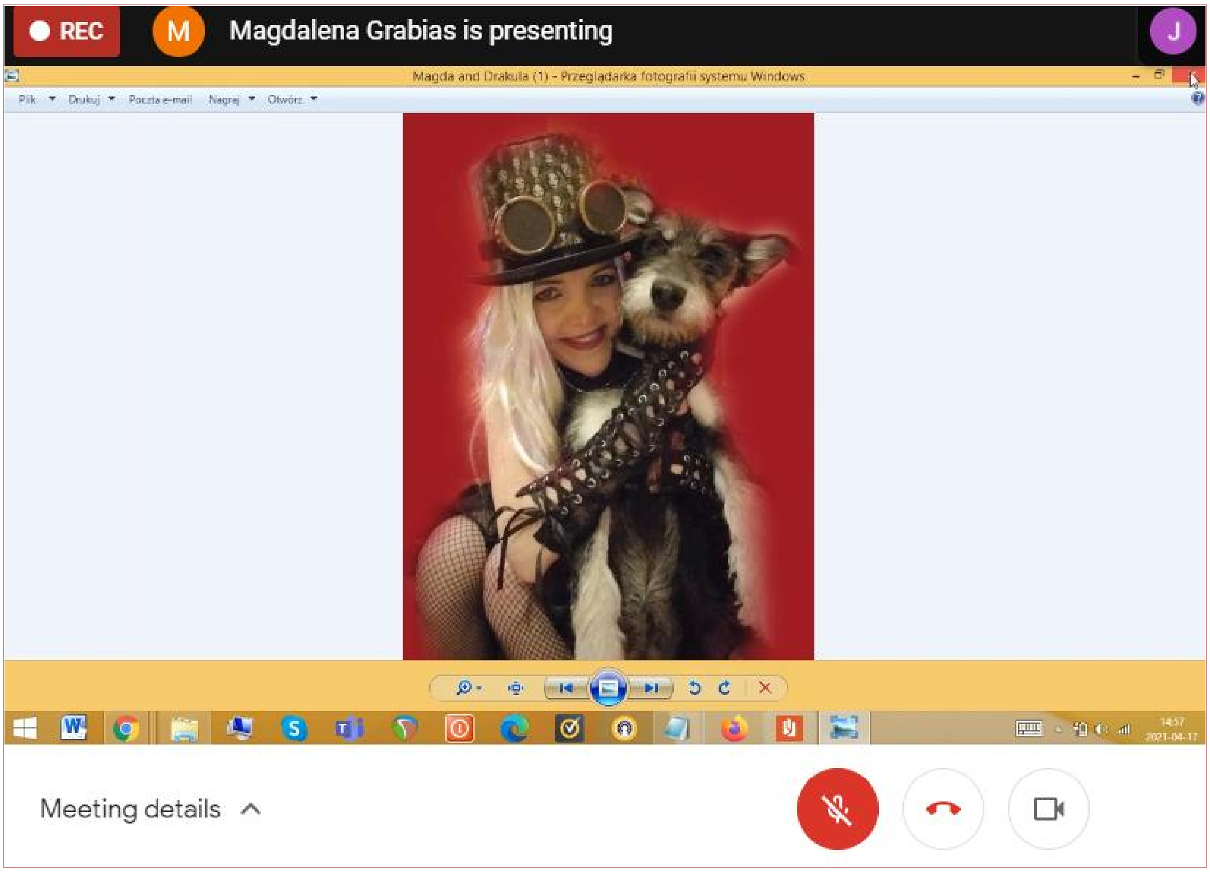

"Born to be Bat" - Baby Cham-Cham Costume Contest Contribution COTN 2021 (4K)



Magdalena Grabias







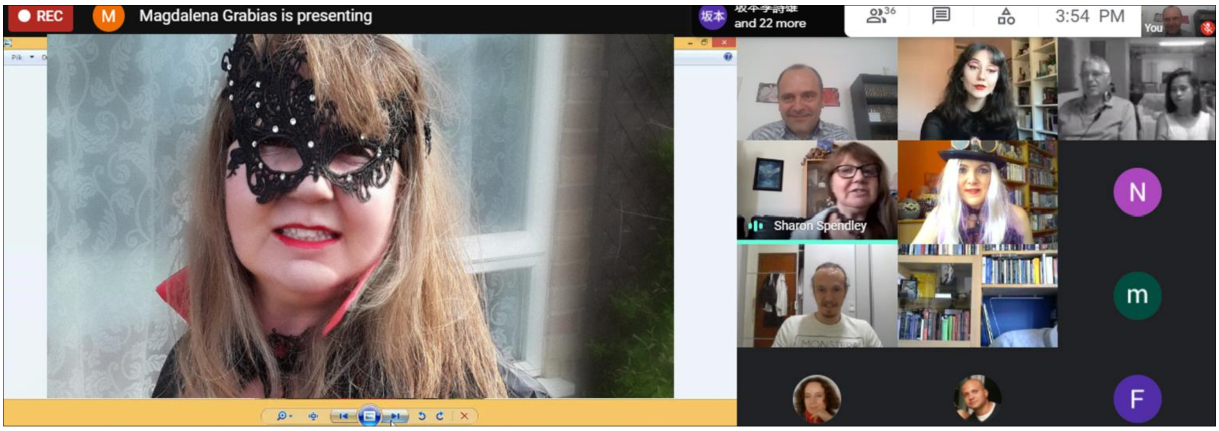
Nina Anna Trzaska



Sharon Spendley

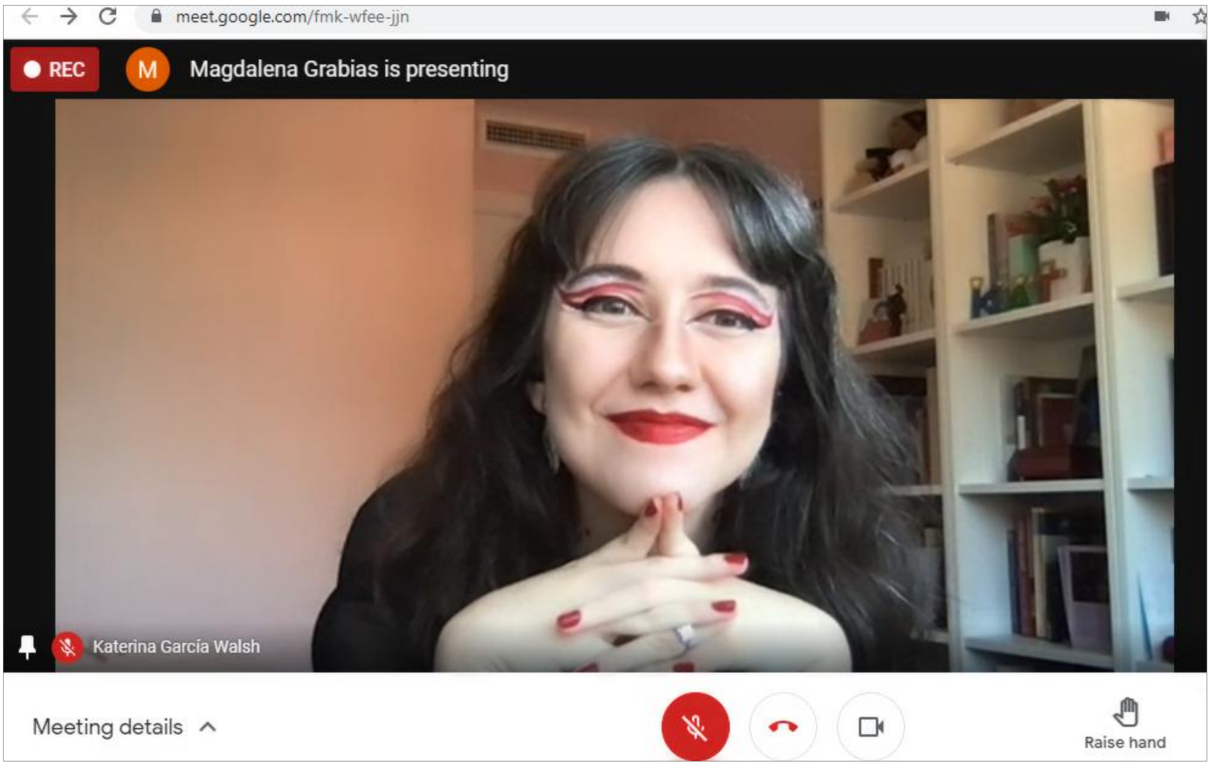






Katerina García Walsh





"Children of the Night" INTERNATIONAL DRACULA CONGRESS 2021 AWARDS

THE AWARDS OF THE 2021 "Children of the Night" International Dracula Conference were granted as follows:

GOLDEN BAT AWARDS:

1. The Golden Bat Award for the Most Original Research: Roberto Cavalcante Rodrigues (Brazil), for "Blood & Couture: Dracula by Eiko Ishioka (**石岡 瑛子**)".
2. The Golden Bat Award for the Best Visual Presentation: Enrique A. Palafox (Mexico), for "The Transmedia of Dracula".
3. The Golden Bat Award for the Best Gothic Costume: Magdalena Grabias (Poland), with her Steampunk Costume.
4. The Golden Bat Award for the Best Baby Bat Contribution: Charlize Ayessa Marichu de Roos (Philippines), for "Born to be Bat".
5. The Golden Bat Award for the Best Educational Documentary: Hans Corneel de Roos (Germany/Philippines), for "Philippine Vampires and Other Mythical Creatures".

SILVER BAT AWARDS:

1. The Silver Bat Award for the Best Reference to a Vampire Character: Nina Trzaska (Poland).
2. The Silver Bat Award for the Best Classic Gothic Costume: Sharon Spendley (UK).
3. The Silver Bat Award for the Best Vampiric Make-up – Katerina Garcia Walsh (Spain).

FURTHERS AWARDS (Special Mentions):

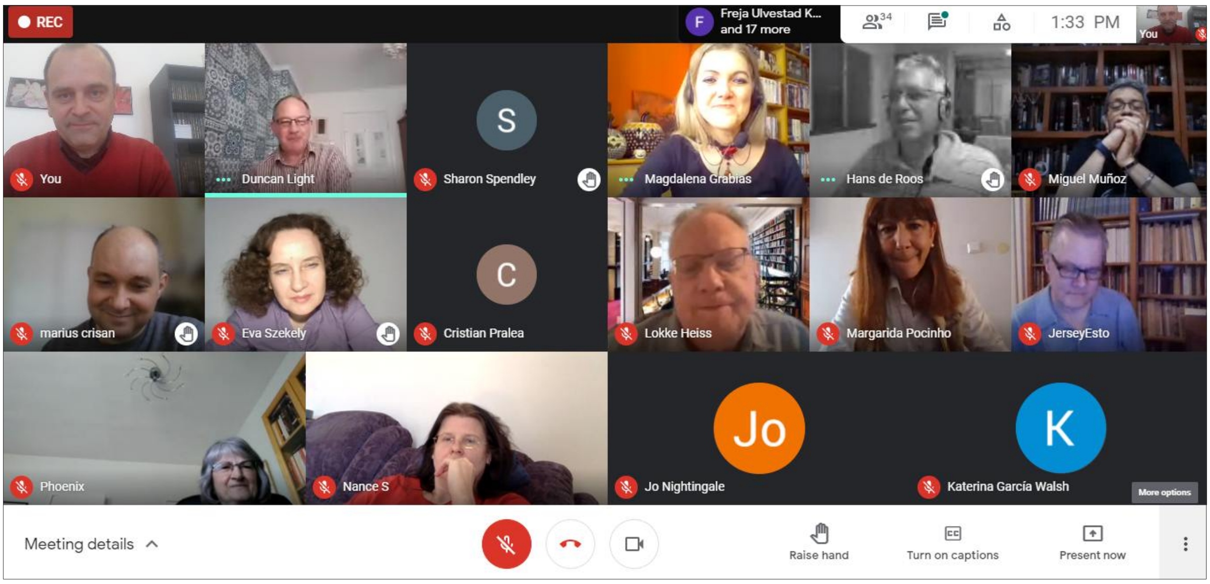
1. Alucard Trophy for the Most Successful Debut: Connor Long-Johnson (UK).
2. Midnight Clock Award for Night Attendance of the COTN : Sean Rourke (California), Miguel Munoz (Mexico) and Ilmar Vanderer (New Jersey).
3. The Camilla Award for the Sexiest Female Presenter Voice: Victoria Amador (Minneapolis).
4. The Varney Award for the Sexiest Male Presenter Voice: Matt Crofts (UK).
5. The Batman Award for Consistent Upside-Down Appearance: Timothy Kline (Texas.)
6. The Mystery Man Award for Anonymous Participation: Antonio Sanna (Italy).
7. The Blair Witch Project Award for Mobile Participation: Florin Nechita (Romania).

Thank you for participating in 2021“Children of the Night” Dracula Congress.

We hope to see you again next year!

Enjoy the presentations at the COTN Dracula Congress YouTube channel:
https://www.youtube.com/channel/UCuI2KE-0ifs8zprckbnziWQ





Children of the Night

INTERNATIONAL DRACULA CONGRESS

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ISBN: 978-606-37-1121-3